THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

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GSTA's LF Viewer Study

As reported in the October issue, the **Giant Screen Theater Association®** has issued a 150-page research study on LF viewers and non-viewers conducted by **TNS Intersearch**, an international marketing information company. GSTA® has kindly provided *LF Examiner* with a review copy and permission to summarize its findings. (*Copies of the full report are available for US$275 for GSTA members and $450 for non-members by contacting the GSTA at 651-292-9884 or at the address in the directory on page 26.*)

The study was intended to identify the characteristics of current and likely consumers of LF films, their likes, dislikes, and motivations, with the intent of allowing theater operators and filmmakers to improve LF films and draw more people to theaters.

The survey involved 49 GSTA member theaters in 11 countries and included five commercial theaters (although none of these was in a multiplex). Theater visitors were contacted by e-mail and asked to take a Web-based 25-minute interview in re-

*(See **GSTA** on page 6)*

Inside *LF Examiner*

The Insiders: *Ed Capelle*	2
Smithsonian's Udvar-Hazy Center	3
The Biz: Deals, Film Stock, Personnel	4–5
Editorial *by James Hyder*	7
Premiering This Month	11
Box Office Data	12–13
In Production	14–15
Bookings Data	16–25
Directory	26–27
Classified Ads	27
Shorts	28

Harry Potter in IMAX

As this issue went to press, **Imax Corporation** and **Warner Bros. Pictures** announced that ***Harry Potter and the Prisoner of Azkaban***, the third film in the popular children's series, will be released to IMAX theaters in June 2004. It will be the fifth Hollywood feature to be processed with Imax's DMR™ digital remastering process.

Neither company is saying yet whether the release will be simultaneous with the 35mm opening on June 4.

Dan Fellman, Warner's president of domestic distribution, said that the company is also considering 15/70 editions of *Polar Express* in November 2004 and Tim Burton's remake of *Charlie and the Chocolate Factory* in summer 2005.

The January issue of *LF Examiner* will have complete details.

The Tale of "Fabuland"

The French theme park that never was

by Peter Crane

This story is about a French theme park that was conceived more than 30 years ago. It was named "Fabuland," and was planned to be larger than Walt Disney's EPCOT Center in Florida, and of course, *very French*. Its cinema elements were to include an IMAX® theater at least twice the size of Toronto's **Ontario Place** venue (the first, and at the time, only, IMAX theater in the world), as well as other formats, several of which later appeared in **Futuroscope**, near Poitiers, France

Back in 1972, while working as a consultant to Taft Broadcasting's King's Is-

*(See **CRANE** on page 8)*

Roy Disney Resigns

In early December, **Roy Disney** resigned in protest from the board of the **Disney Company**, criticizing CEO **Michael Eisner** and saying that Eisner, not he, should have been the one to resign. Disney, the nephew of founder **Walt Disney** and the last family member in senior management, was a strong supporter of the company's foray into LF, having spearheaded the production of ***Fantasia/2000***. He was also executive producer of the LF film ***Birds of Prey***, which is nearly complete but has yet to be released.

In a scathing letter to Eisner, Disney blamed the CEO for the poor performance of company ventures in television and theme parks and criticized his management style, saying that consumers, investors, employees, and suppliers have come to see the company as "rapacious, soul-less, and always looking for the 'quick buck' rather than the long-term value," adding that this perception is "leading to a loss of public trust." He concluded, "I once again call for your resignation or retirement." A day later, **Stanley Gold**, an ally of Roy's on the board, also resigned.

Eisner was hired by Roy Disney in 1984 in a restructuring of the company, and is responsible for transforming it from a minor studio with two theme parks into a major media conglomerate. But over the last decade the two men have increasingly differed on how to manage the company. The board's nominating committee, reportedly at Eisner's bidding, had recently informed Roy Disney and two other board members that they would have to step

*(See **BIZ** on page 4)*

Premiering this month:
Roar: Lions of the Kalahari
Young Black Stallion (see page 11)

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The Insiders

This month's focus:
Distribution

The Film Labyrinth

by Ed Capelle

How does one make sense of the labyrinth of variables involved in trying to profitably produce, market, and distribute an LF film? When I first ventured into this business in 1987, it was a quiet and modestly profitable cottage industry. Not every film made money, but you could usually count on at least recovering your production expenses. Folks were in the business because of their passion for making films that not only engaged audiences intellectually, but drew them in as participants, not merely viewers.

We have gone through several phases over the past 16 years. At some point some of us came to believe we knew more than our audiences. Theaters pressed for more emphasis on content and less focus on the "gimmick" of the LF experience. "How much do people really want to fly?" was a common question. "Our audiences are more 'sophisticated' now." Filmmakers began to focus on weightier themes, the environment, more science content, and topics that did not lend themselves as well to the LF experience. Audiences started to ask why the new films were not like the older titles they had enjoyed so much. Perhaps we underestimated the importance of the gimmick.

In the mid-1990s we began the big push into 3D, which was followed by the explosion of commercial theaters. With the growth in screens came a rush of production that began to fundamentally change the revenue structure of our industry. New producers looked at our industry grosses and assumed that we followed Hollywood's distribution model. Over time they learned that LF production and distribution margins are so thin that breaking even is an uncertain prospect.

In the early 1990s theaters typically showed only two or three films per year, but by the end of the decade they began booking as many as 15 or 16 titles annually. The public liked the more frequent schedule changes and preferred 3D films, putting many 2D theaters at a competitive disadvantage. Filmmakers who had vowed to stick with 2D began to reconsider. This added yet another hurdle to producing profitable films.

Today, the cost of a typical 2D film ranges from $4 million to $7 million; a 3D production will run between $7 million and $10 million. (Obviously, some films have fallen outside these ranges, but they are the exceptions.) Distribution expenses and fees will take about 35% of a film's royalty stream.

Let's look at 2D: if a production is budgeted at $5.5 million, adding distribution fees and expenses brings the total expenditure to about $7.4 million. Hypothetically, if we look at an average fee of $0.95 per head, the film must sell 7.8 million tickets *just to break even*. It is important to note that theater royalties vary significantly, dependent upon the geographic location, size of a theater, schedule and attendance. This means that a film must be shown by more than 125 theaters *just to break even*.

These figures do not account for the opportunity cost on invested capital, but only recovering hard production and distribution expenses.

Yes, over the past decade we have experienced significant growth in our business. Along with that growth came a bifurcated market, fragmented schedules, and a highly competitive theater environment in those markets that now have multiple screens. The result has been declining per-screen attendance averages and a financial crisis in the production arena. More than 80% of films being released these days will not recoup their production and distribution expenses.

Obviously, films that are funded with non-equity sponsor dollars stand a much better chance of ultimately being profitable. However, when looking at recoupment, aside from sponsor funding, the vast majority of films will not break even.

Companies that have ancillary revenue streams from their LF films will also be in a better financial position. For example, Destination Cinema, Inc., has a permanent home for each of its destination films, and nWave Pictures is able to license product to the simulation theater market.

Where do we go from here? The economic variables of our business must change. The choices are fairly simple. Either we build and operate theaters more cheaply, or we produce and distribute films for substantially less, or some combination of the two.

Imax Corporation has offered lower cost system options. The film processing labs have brought down the cost of print-related expenses.. Manufacturers are getting closer to an LF digital projector option. High-definition digital video seems to have worked reasonably well in *Ghosts Of The Abyss* and other films. Hollywood has tried to use the LF network as another release opportunity for DMR™ product. However, the headway gained from these efforts has been very modest. The changes will have to be major if we are going to be able to find sound financial footing as theater owners, producers, distributors, and equipment suppliers.

Sponsorship dollars have provided some temporary relief, thanks to far-sighted corporations and government agencies such as the National Science Foundation. But those sources of revenue, although incredibly important, will not solve our basic problem. We need to fix things on both the theater and the production/distribution side of the equation. New technologies for LF production must be developed and implemented so that the road to financial recoupment for producers and distributors is more direct. New projection technology must be introduced. Digital technology should help lower distribution costs as well, with simpler logistics, lower shipping costs, and a more efficient preview process.

Clearly, this is not a quick fix. It will take time and our continued commitment to the LF business. Our passion will have to fuel our will to remake the industry into a more viable business. We must embrace change, rather than put our heads in the sand and hope that the world will magically go back to the way it used to be.

Ed Capelle is president of Capelle & Associates, an LF consulting firm. He has worked in LF production, distribution, and exhibition for more than 16 years, with National Wildlife Productions, Destination Cinema, and Cinema Group. He can be reached at edward-capelle@comcast.net.

Smithsonian Opens Udvar-Hazy Center in Virginia

On Dec. 15, 2003, two days before the 100th anniversary of the Wright Brothers' first powered flight, the Smithsonian opened the **Steven F. Udvar-Hazy Center**, the long-awaited extension of the **National Air and Space Museum**, near Dulles International Airport in Virginia. The 350,000-square foot (32,000-square-meter) facility features 82 aircraft, including the SR-71 spy plane, a Concorde supersonic jet, and the *Enola Gay*, the B-29 bomber that dropped the atomic bomb on Hiroshima in August, 1945.

It also houses a 479-seat IMAX theater with a 60x80-foot (18x24-meter) screen, the Smithsonian's third LF house. (The other two are in downtown Washington, DC, at the main building of the National Air and Space Museum, and at the **National Museum of Natural History**.) With this addition, the Smithsonian becomes the world's largest non-profit operator of LF theaters.

The dedication of the center a few days earlier was attended by a panoply of celebrities and noted aviation and space figures, including actor and pilot **John Travolta**, astronauts **John Glenn**, **Neil Armstrong**, and **Buzz Aldrin**, pilots **Col. Paul Tibbets** (war-time commander of *Enola Gay*) and **Patty Wagstaff** (aerobatic champion), chief justice **William Rehnquist**, and U.S. vice president **Dick Cheney**.

The Udvar-Hazy Center is the only museum in the world with a Concorde.

L. to r: NASM director John Dailey, vice president Dick Cheney, chief justice William Rehnquist.

The IMAX theater is the round structure to the right of the 160-foot observation tower.

Photos: James Hyder (2)

© Smithsonian Institution. Photo: Sisson Studios, Inc.

CORRECTIONS

In our report on the Giant Screen Consortium summit in Montreal (November 2003), we said that "because of its multinational status [Technicolor] can credit work actually done in its facilities in Los Angeles or elsewhere as spending in Quebec, for the purposes of meeting Canadian tax credit requirements."

The company has provided us with the following clarification:

"Essentially it is true that we can send invoices from Montreal for work completed in other units of Technicolor. More specifically when the services are not offered in our territory, which is the case for the lab work completed for large-format productions.

"This having been said, in no way do these practices allow the producers to transgress the laws and regulations in effect in Quebec and Canada. Technicolor conforms rigorously to applicable legislation. As well, we are in constant discussion with the various funding institutions so as to harmonize technological evolution and legislative practices."

*(from **BIZ** on page 1)*

down because they had passed the mandatory retirement age of 72, a rule that previously had been waived.

Since then, Gold and Roy Disney have set up a Web site (www.savedisney.com) to serve as a "central information location as we begin to restore Disney to its position as the pre-eminent entertainment company in the world."

The effect of the resignation on Disney's slate of LF films is unclear. No one at the company would comment beyond the official line that nothing has changed. ***Young Black Stallion***, the company's first live-action LF drama, opens on Dec. 25, and ***Sacred Planet***, **Jon** and **Karen Long**'s non-fiction paean to the natural world, is set to premiere in April 2004.

Since production began on *Birds of Prey* more than a year ago, the company has declined to provide many details about the project, which Roy Disney intended as the first in a series that would recall the Disney nature documentaries of the 1960s. Sources familiar with the project tell *LFX* that Disney management was unhappy with a rough cut prepared early this year, and declined to allow additional shooting last June. Although there is a chance that the project could be turned over to another producer to complete, it seems more likely to simply be abandoned.

Also mired in Disney's notorious secrecy are several other LF projects, including the repurposed LF editions of the animated ***Aladdin*** (1992) and ***Tarzan*** (1999), and a giant-screen edition of the stage show ***Bring in Da Noise, Bring in Da Funk***. This last, first announced in spring 2001 and rarely mentioned since then, is probably on the "way back burner" or off the stove altogether, since a similar project, ***Pulse: A Stomp Odyssey***, while a critical success, has only garnered modest box office results.

Originally *Aladdin* had been set for release this month, with *Young Black Stallion* preceding it in September. But early this year *YBS* was moved to the Christmas slot and *Aladdin* entered a limbo state, perhaps because of concerns about a film set in Arabia. Also, industry observers speculate that Disney management may have decided that the giant screen is not living up to expectations as a re-release window for its older animated titles. The company reportedly had high hopes for the 2002 re-release of ***The Lion King***, which ended up grossing only US$17.6 million, a little over half the total earned by ***Beauty and the Beast*** a year earlier, which in turn was only one third of *Fantasia/2000*'s gross.

Finally there's **George Butler**'s Mars film (*see Short, LFX, September 2003*). Neither Disney nor Butler is saying anything about the project, but Roy was not involved, so it will presumably move forward for a late 2004 or early 2005 release.

Disney's LF projects

Past

Title	Opening Date	Bkgs	Dom Gross	Total Gross
Fantasia/2000	Jan. 1, 2000	126	60,431,381	89,331,381
Beauty and the Beast	Jan. 1, 2001	100	25,487,190	30,146,218
Ultimate X	May 10, 2002	51	4,196,830	4,421,936
Treasure Planet	Nov. 27, 2002	39	(*not disclosed*)	
The Lion King	Dec. 25, 2002	107	15,686,215	17,573,244
*Ghosts of the Abyss**	April 11, 2003	65	15,177,872	19,203,658

*Distributed only. Totals include 35mm screenings.

Current and Future

Title	Opening Date	Production status	Prospect
Young Black Stallion	Dec. 25, 2003	complete	will open
Sacred Planet	April 16, 2004	complete	will open
Birds of Prey	2004 (?)	stalled in post	unlikely
Aladdin (1992)	2004 (?)	probably complete	uncertain
Mars	2004–2005	in production	probably will open
Tarzan (1999)	2005 (?)	unknown	uncertain
Bring in Da Noise	unknown	in development	unlikely

YBS loses screens, rejects others

When **Disney**'s ***Young Black Stallion*** opens late this month, it will not be running in any of the **Regal Entertainment Group**'s 15 LF theaters. The chain (and the Edwards and United Artists chains it acquired) had run all previous Disney releases in virtually all its giant-screen theaters. Presumably the parties were unable to reach satisfactory deal. Repeated calls by *LFX* to Regal's spokesman were not returned.

Also not showing *YBS* will be some 20 8/70 theaters that had shown one or more of Disney's LF titles. Disney has opted, for reasons that aren't clear, to offer the film exclusively to IMAX theaters. Disney's first LF film, ***Fantasia/2000***, was an IMAX exclusive, but all its subsequent releases have been available in 8/70. Several 8/70 exhibitors to whom *LFX* spoke had no explanation, nor would Disney's distribution arm, **Buena Vista Pictures Distribution**, comment.

As a result of these two factors, *YBS* opens on only 51 screens, fewer than any other Disney LF film except ***Treasure Planet***, and half the totals of ***Beauty and the Beast*** and ***The Lion King***. *LFX* has learned that ***Sacred Planet***, opening in April, will also not be available in 8/70.

AOL to sponsor *NASCAR* film

AOL for Broadband will sponsor ***NASCAR: The IMAX Experience*** when the 3D film premieres on March 12, 2004. AOL for Broadband is **America Online, Inc.**'s service designed specifically for customers with cable or DSL connections. AOL is a partner with the racing series and the Richard Childress Racing team.

The deal will give AOL and AOL for Broadband members access to the film's trailer, photos, and sneak previews. The agreement also ties in with AOL Time

THE BIZ

FILM STOCK

Warner's other business connections to NASCAR racing: Turner Broadcasting airs the races and produces the official NASCAR.com Web site.

Imax refinances $160 million

Imax Corporation announced on Nov. 19 that it had signed a purchase agreement for the sale, in the U.S. and Canada, of $160 million in aggregate principal amount of 9-5/8% senior notes with a maturity of Dec. 1, 2010. The company intends to use the proceeds of the offering to pay for a tender offer, issued the same day, for its outstanding $152.8 million principal amount of 7-7/8% senior notes due 2005.

S&P raises Imax credit rating

In mid-November, **Standard and Poor's Ratings Services** raised the corporate credit rating for **Imax Corporation** to B– from CCC+ on the basis of "improvements in the company's capital and maturity structure and stabilizing operating performance." The service gave the same rating to Imax's proposed issue of $160 million in senior unsecured notes due 2010 (*see item above*).

PERSONNEL

Reyna leaves Imagica USA

Christopher Reyna, president of **Imagica USA**, will leave that position after 12 years to "pursue more directly digital technologies for all aspects of filmmaking and exhibition," according to a Dec. 9 release.

Chris Reyna

For the next several months he will be consulting to the American Society of Cinematographers' Technology Committee and the Digital Cinema Initiative "to help establish the standards and the tools of the next generation of digital cinema." His last day with Imagica is Dec. 31, at which time CEO Koji Ichihashi assumes the presidency.

Reyna began his career in film as a projectionist and later a feature film and commercial editor. In 1983 worked on *Water: The Source of Life*, directed by **Charles Guggenheim**, for the 1984 World's Fair in New Orleans, designing a 70mm 3D camera rig, shooting and editing the film, and designing the theater.

In 1986 Reyna helped **Ron Fricke** and **Mark Magidson** arrange a special screening of their 15/70 film ***Chronos*** in San Francisco by printing it to 8/70 (the first time that had been done) and setting up a temporary theater at the Palace of Fine Arts. He later went to **MacGillivray Freeman Films** to supervise effects for ***To The Limit*** and the first aborted version of the ***Back to the Future*** ride for Universal. He subsequently worked with **Douglas Trumbull** on the project after Trumbull took it over. Reyna designed a 36-axis motion control system for the shoot that controlled the camera, models, boom arms, and other devices for the $8 million, five-minute film.

Optical effects for *Back to the Future–The Ride* were done at Imagica in Japan, and the success of the project led to the idea of forming a U.S. branch of the company, with Reyna as president. Imagica USA opened its doors in February 1993, the first company to offer a full range of optical compositing for LF films. Reyna says that in that time it has worked on 90% of LF titles in some capacity, offering digital film recording in 1996, and pioneering the practice of fully digital intermediates. In 2002 the company won a technical Academy Award for its multi-format printer.

Reyna tells *LFX* that he's "not abandoning the LF industry," and that he's planning a one-day symposium on digital technology that will follow this year's **Large Format Cinema Association** conference in Los Angeles in April.

PERSONNEL

Field moves from NSF to AAAS

Hyman Field, senior advisor for public understanding of research at the U.S. **National Science Foundation**, is taking a year of leave to join the American Association for the Advancement of Science to help develop an initiative that will "inform the public about ongoing, cutting-edge research, and find means to engage the public in research efforts." He will remain an NSF employee, but will not handle proposals or projects. His duties will be taken up by **Barry Van Deman**, head of the Informal Science Education section, and **Valentine Kass**.

Hyman Field

Field has been in the of NSF's Division of Elementary, Secondary, and Informal Education for thirteen years, where he has been responsible, among other things, for reviewing grant applications for LF film projects. Since 1991 the foundation has supported 13 LF films with grants totaling over $35 million.

New Euromax administrator named

With the election of **Berend Reijnhoudt** as the new president of **Euromax**, the association's offices have moved and a new administrator has been appointed. She is **Marieke Posmos**, and is working out of offices at **Omniversum**, the IMAX Dome theater in the Hague, Netherlands, where Reijnhoudt is commercial director.

Posmos has been the theater manager at Omniversum since April 2000. Before that she was shop and merchandising manager at the **IMAX Waterstad Theater** in Rotterdam.

She will continue as theater manager at Omniversum in addition to handling the administrator duties.

GSTA Study of LF Viewers and Non-Viewers

*(from **GSTA** on page 1)*

turn for two free tickets to a future show. This resulted in a total of over 1,400 completed interviews, 1,200 in North America (U.S.A., Canada, and Mexico) and 100 each in Europe and Australia/Asia. TNS gives the results a margin of error of ± 2.6%.

Non-viewers were reached by telephone and asked to participate in a 20-minute interview. No incentive was provided. This yielded 760 completed interviews altogether, 550 in North America, 100 in Europe, and 110 in Australia/Asia. The margin of error for this portion is ± 3.6%.

Both surveys were conducted in the local language of the participant.

Highlights of the individual findings include:

- About 55% of the general population is aware of giant-screen films and theaters.
- Of this 55%, more than half (30% of the total) knew about the theater in their area.
- In the general population, 24% have seen an LF film within the past year; 37% have seen a film, but not within the past year; and 40% have never seen one.
- Among "never viewers," 73% were unaware of the existence of the LF film experience. Only 29% of them recognized the terms "IMAX" or "3D."
- Current viewers are young (26.9 years old on average), well educated (65% college grads, 27% post-grad); and affluent (median household income of US$65,000).
- Half of current viewers think the ticket price is just about right, half think it's too high, and would prefer to pay about $3.00 less.
- Free or less expensive parking would be a major incentive for many visitors to return to theaters more frequently.
- Oceans, space, unique locations, natural history, and adventure are topics that rated highly with more than 50% of viewers.
- Drama, biography, and comedy rated at the bottom of the list, with less than 25%. However "Hollywood-type films" rated better, with 34%.

Conclusions

TNS concluded that the plethora of names by which the LF experience is known — IMAX, OMNIMAX, giant-screen, Extreme Screen, etc. — leads to confusion in the general public, even among regular viewers, as to what the experience is and how to explain it to friends. This confusion could be reducing business from traveling visitors and lowering the effectiveness of word-of-mouth. TNS recommends a publicity campaign that would emphasize common terminology (probably "giant screen") and raise awareness about the unique qualities of the LF experience.

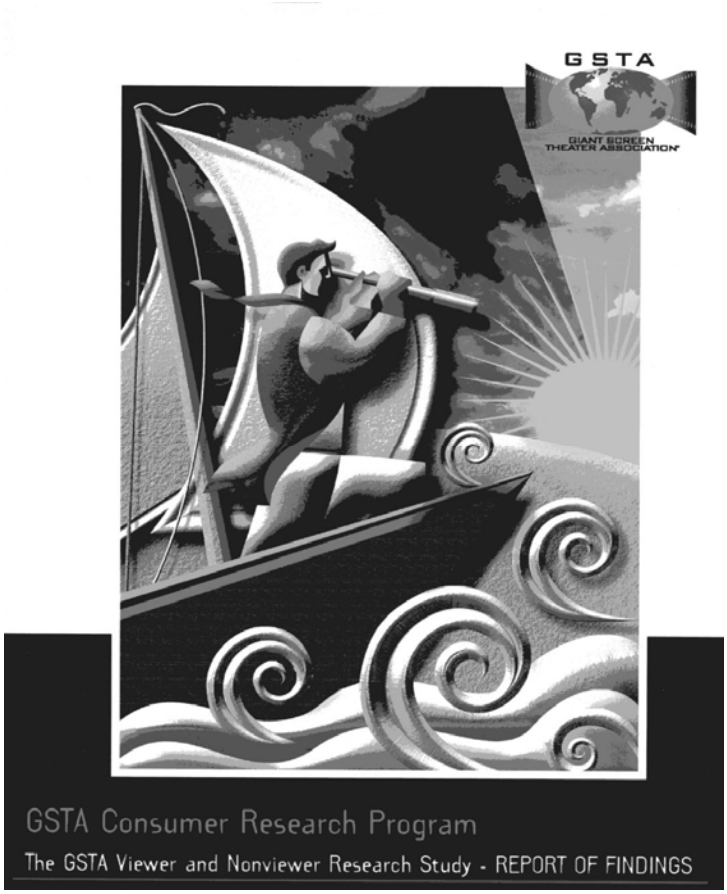
The report notes that "never viewers" (predictably) aren't aware of the differences between giant-screen films and regular movies. But it adds that since their "demographics and content interests... are generally not consistent with current giant-screen viewers," theaters would probably do better to target their marketing at lapsed viewers.

Lapsed viewers typically stop coming to theaters after seeing between two and nine films. Stressing the content of new film offerings and reminding them of the overall experience might lure them back.

Current viewers might be enticed back more frequently by emphasizing content and reducing ticket or parking prices. Frequent-visitor rewards might also be helpful.

TNS also made several recommendations for improving marketing at the theater level and for the industry overall. These include creating a printed list of member theaters to inform visitors of theaters they could visit while vacationing.

The consultants conclude with suggestions for additional research that include using the more than 800 survey participants who agreed to participate in future studies for inexpensive film topic testing; developing standardized questionnaires that would simplify future studies; conducting research among school children and teachers, who comprise a large proportion of LF viewership; and performing more research on commercial LF theater customers.


GSTA
GIANT SCREEN THEATER ASSOCIATION
GSTA Consumer Research Program
The GSTA Viewer and Nonviewer Research Study - REPORT OF FINDINGS

Save the LF Industry: Share Your Data

An Editorial by James Hyder

I don't have to tell you that the LF industry is in a slump. For the last few years, attendance has been down, film production has been down, and theater openings have been down. I haven't had to look very far to see the effects: subscriptions to *LF Examiner* are down, too, as people have left the industry for greener pastures.

There are signs here and there that things may be getting better, but some days it's hard to be optimistic.

What can be done? The primary goal has to be getting more people to come to theaters more often. Without this we won't see new films or new theaters.

So how do we get more "butts in seats"? We have to understand our viewers better and reach them more effectively. Elsewhere in this issue we report on two efforts that I believe will help accomplish those goals, one on a local level, the other global. In January the three IMAX theaters in Boston will jointly host a massive giant-screen film festival that they hope will raise public awareness of their theaters and the LF experience (*see page* 28). And on page 1 you can read about the **Giant Screen Theater Association**'s international research study on LF viewers and non-viewers.

I believe this study is an important step in restoring the health of the LF industry because it fights a practice that has been all too common in our history: keeping information secret. Everyone in this business needs information: to make better films, filmmakers need to know how many people come to theaters, who they are, and what they want. Theaters need to know how films have done at other theaters so they can make the best booking choices. Developers need to know how existing theaters are doing before they commit to building new ones. Potential sponsors of films and theaters need to know all of this and more.

And yet nearly everyone seems to feel that he will be harmed if his information is made available to others. The situation is reminiscent of a group of castaways on the verge of drowning in the open ocean. Each clings desperately to a plank but refuses to join the planks together into a raft that would save them all.

The GSTA's study is the first widely available look at the demographics and interests of LF viewers around the world, and the first I am aware of that also looks at non-viewers. It should prove a valuable resource to the LF community in general and theaters specifically as they seek ways to market more effectively.

The situation is reminiscent of a group of castaways drowning in the ocean.

Each clings desperately to a plank but refuses to join the planks together into a raft that would save them all.

The GSTA has begun another project that should be a boon to the industry: the attendance reporting program. Member theaters are providing their monthly attendance figures to a Web-based database that will allow them to track aggregate trends and evaluate their performance, without revealing the numbers of individual theaters. *LF Examiner* is in the process of arranging with GSTA to report regular summaries of this information.

LFX has long called for people and institutions to be more forthcoming with crucial industry data. For instance, we strongly feel that if distributors provided monthly attendance reports for each film, across all theaters, we would have a far better picture of the performance of LF films than is given by the weekly box office reports we get from a small fraction of all films in release. As I have repeatedly said, gross receipts is not a reliable or useful gauge of performance in our industry, nor is the weekly cycle practical or helpful for us.

I commend the GSTA for its initiatives and call on it to continue its research, and to make the results more widely available. I urge the **Large Format Cinema Association**, **Euromax**, **Oh-Gata** in Japan, and the **Giant Screen Consortium** in Quebec to follow GSTA's lead and make similar research programs a top priority. Obviously, new efforts should not duplicate work already done. For instance, a natural focus for LFCA, with its preponderance of producers, might be to collect and analyze film performance data, much as the MPAA does annually for Hollywood features.

A low-cost possibility for the other associations might be meta-studies of existing market research conducted by individual theaters or producers. If enough organizations could be persuaded to release research they had conducted for their own purposes, important information might be revealed without the expense of a custom-built research project.

For those of you who say, "If it were up to me, I'd release my organization's information, but my boss/management/board won't allow it," my answer is: "You're being pressured by these same people to improve your film's or theater's performance, aren't you? Go back to them and say that *this* is the price you must pay. You'd be helped by knowing how other people are doing, wouldn't you? If you show them yours, they'll show your theirs. Stop worrying and do it, before we all go down the tubes."

Needless to say, *LFX* stands ready to assist in any way we can. We already make our entire database of films, theaters, and organizations available for free at our Web site, www.LFexaminer.com, and we would be happy to help collect, tabulate, and disseminate other crucial industry information.

It is time for us to stop acting as though we can only help ourselves by hurting others and believing that helping others will harm us. The example in Boston shows this doesn't have to be the case.

LF Veteran Crane on France's "Fabuland"

*(from **CRANE** on page 1)*

land theme park near Cincinnati, OH, I was introduced to a delegation of impeccably dressed Frenchmen who were in the United States to recruit a team of American consultants for a theme park they were planning.

The group consisted of five Parisian businessmen with backgrounds in banking, oil refining, insurance, and real estate. None had experience in cinema or attractions, and to add to the intrigue, only one was completely bilingual: **Jean Claude Scaccio**. He was the French equivalent of a C.P.A. and, I learned later, the son-in-law of the group's chairman, **Michel Croicé**, a well known Parisian developer. For the next two years, Jean Claude would serve as our interpreter, liaison, negotiator, and most importantly, our friend.

Before our first meeting, the group had already decided that I would lead the American consulting team. In their minds, the only question was whom else I would select for the team and when we would come to Paris to sign a contract and begin work. No mention was made of our fees, and I hoped that our French partners assumed that our prestige would circumvent the need for extended contract negotiations. Little did we know!

The group's first order of business was to visit leading U.S. attractions. A per-diem arrangement was agreed upon so we could, according to Jean Claude's translation, "get the show in the street."

The tour was memorable, to say the least. We visited **Walt Disney World** in Florida, **Disneyland** in California, **Cedar Point** in Ohio, Ontario Place in Toronto, **Busch Gardens** in Tampa, and the recently opened **Opryland** in Tennessee. As a finale we went to **Silver Dollar City** in Missouri, a park whose theme was life in the Ozark Mountains in the 1880s.

It was here that the project almost collapsed. Silver Dollar City's slogan at the time was "A Place in Time." For our Frenchmen it was truly the wrong place at the wrong time. Summer hangs on late in southern Missouri, and Silver Dollar City's rigid adherence to thematic accuracy meant there was no air conditioning. Imagine a group of dignified Frenchmen, clothed in black business suits, walking up and down Ozark hills for eight hours in 98-degree heat and 95% humidity. Only a prompt response by paramedics prevented an early demise of "Fabuland."

In spite of the group's near total exhaustion after their tour, the project was still "all systems going," as Jean Claude would say. I met with the group at O'Hare Airport before they left for Paris. By that time

The author in 1965.

I had assembled my team. Their credentials were accepted immediately and Monsieur Choicé's final words before boarding the Air France jet were, "I expect to see you and your chief designer in Paris within two weeks." (He spoke a little English after all!)

My choice for lead designer and partner in this venture was **Roland "Rollie" Crump**. Rollie was known throughout the Magic Kingdom as one of Walt's "fair-haired boys," and his leading claim to fame was the creation, design, and implementation of the "It's a Small World" attraction.

Since Disney World's opening, Rollie had been searching for a new challenge. He was struggling with a project conceived by a group of *Playboy* alumni to develop a design and marketing concept for a prestige line of condoms called "Roosters." He immediately agreed to head up our design group and selected two of his top creative artists, **Dave Rudderow** and **Rick Campbell**. All three had worked on Disney World, but also had moonlighted on **Circus World** in Haines City, FL, 15 miles south of Disney World.

(Circus World, suspended when it was only 20% complete, had the second IMAX theater in the U.S. and featured a classic IMAX film of the same name, produced by **Roman Kroitor**. I'm planning an article on the intriguing events surrounding the production of the film and the building of the park for future publication.)

My choice for a director of cinema and visual effects was **Rick Harper**, a multitalented graduate of Cal-Arts, the specialty school that was heavily endowed by the Disney family. Unfortunately, Rick had made a commitment to Disney that prevented him from accepting outside assignments. Coincidentally, this turned out to be the multiscreen film for EPCOT'S France pavilion, and became one of the center's most popular attractions.

After I learned that Rick was unavailable, my search for a cinema director was pre-empted by Jean Claude, who informed me that *every* visual attraction in Fabuland was to be created and produced only by Frenchmen. *C'est la vie.*

For the initial meetings in Paris, only Crump and I would represent the American consulting team. So in late 1972 we flew to Paris, with only a handshake deal, to become part of the world's greatest entertainment entity.

Our French associates graciously allowed us a full day of rest before immersing us in a two week orientation to Fabuland. This included a series of trips to the future site of the park, about 20 kilometers (12 miles) east of Paris. (Several years later we learned that the location was two kilometers from the property that became Euro Disney.)

Throughout this period, Rollie and I made a valiant effort to adjust to the way business was conducted in France. For me this was not too difficult, since I had had

several years working with conservative eastern U.S. companies. But for Rollie it was almost an insurmountable challenge.

Born and raised in the protective cocoon of Disney's animation department, Rollie communicated best with a sketch pad or chalk board, supplemented with vigorous arm and leg motions, singing, whistling, and doing whatever else was needed to bring the vivid pictures racing through his mind to those around him. Fortunately, humor has a way of transcending language barriers; and Rollie's unbounded enthusiasm had a magical effect upon the staid Frenchmen.

Nevertheless, certain policies and procedures had to be followed. These included:

1. Proper attire: dark business suits, white shirts, and ties. For trips to the site, sports coats were acceptable, but couldn't be removed, even during walking expeditions on hot, humid days.

2. Coffee breaks: Mid-morning and late afternoon refreshment rituals were observed daily. Coffee and tea were served by three beautiful (and monolingual) French ladies. With your coffee you were allowed one (and only one) selection from a tray of utterly delicious French pastries. After 20 minutes, all cups and plates were removed (no refills!) and the meeting continued.

3. Smoking: Rollie and I were the only non-smokers, so for six to nine hours a day we were immersed in a thick cloud of second-hand smoke. Oddly, cigar smoking was restricted to stairwells, by order of Monsieur Croicé.

4. Luncheon: To the people of France, nothing is more important than food and wine. When meetings broke for lunch, usually at 1:00 p.m., all business-related conversation halted. For the next 1½ hours the entire group spoke only of the coming dining experience, the selection of the restaurant, its location, the background and reputation of its owner, its specialties, and of course, the selection of wines. Staying at the office and working over sandwiches and Cokes was unthinkable.

During the 1968 Winter Olympics in Grenoble, French restaurateurs coined a phrase about visitors from the U.S.: "Americans don't eat organs," meaning such delicacies as kidneys, brains, liver, etc. For Rollie and me, it was often a matter of eating organs or nothing, and Rollie's once calling them "offal" revealed an unexpected knowledge of English on the part of our allegedly non-English-speaking associates. He was politely told to never again use that term in a French restaurant.

5. Titles: Within the Disney organization, only first names were used in oral communications and frequently in internal correspondence. It was said that a new employee had once addressed Walt as Mr. Disney, only to be promptly demoted to film splicer in the educational film rental division. With this habit of informality it was difficult to make a quick adjustment to using last names, preceded by "Monsieur," but we learned. The sole exception to this practice was Jean Claude, who in English begged us to call him by his first name. Rollie and I felt that Jean Claude secretly desired to escape from France, go to America, put on a set of ears, and spend the rest of his life dancing with Annette Funicello and the Mouseketeers.

Fabuland was planned to be larger than Disney's EPCOT Center and of course, *very French*.

Following our introductions to the members of the French organization, trips to the site, and other orientation matters, the next order of business was a presentation on progress to date. Imagine our surprise at learning that the only route from Paris to the site was two-lane road that meandered for 15 kilometers through several small villages. The maximum speed was 20 kph (12 mph), with chickens, dogs, horses, and pedestrians having the right-of-way. We were told that a major expressway, A4, was planned that would eventually put the park within an hour's drive of more than 10 million residents and 7 million visitors. But construction had not begun.

On the third day of our meetings, the French design team formally presented its concept for the project's first phase. A huge projection of a 240-hectare (600-acre) site was displayed. It contained a mix of attraction and service elements and bore an amazing resemblance to the souvenir maps sold to visitors in Disneyland, Cedar Point, and other U.S. theme parks. The giant-screen film theater was between the Jungle Boat Ride and the Train de Mino. Scattered about the site were numerous other "lifts" from various U.S. parks. The Rue Principale (Main Street) was an almost exact duplicate of Disneyland's, even including a tobacco shop, one of Walt's favorite stores.

Fabuland's designers had attempted to blend the best of four U.S. attractions into one, using French names for each element. They had created a hybrid American attraction that spoke only French.

Throughout the presentation, Rollie kept kicking me under the table, occasionally missing and jabbing Jean Claude, who was quite aware that we recognized many elements, including some that Rollie had designed. Fortunately, Jean Claude never disclosed this to his French associates.

At the conclusion of the presentation, the bomb dropped: Monsieur Croicé rose, pointed to Rollie and me, and said in English, "OK, my American friends, tell us, what is wrong with this?"

Have you ever had an overpowering urge to escape? As I was wracking my brain to come up with a response that, in translation, would be meaningful but not embarrassing to our French partners, Rollie rose and saved the day with these memorable words:

"Gentlemen, if Walt Disney were alive and with us today, he would stand up as I am doing and vigorously applaud your initial conceptual plan. He would probably say, I believe, that you have created the nucleus of what can become France's most outstanding attraction, an encore to the Eiffel Tower in popularity, and a mecca for the families of France and millions of visitors, where they can immerse themselves for a day in the cultural happiness that is unique to your beautiful country.

*(See **CRANE** on page 10)*

*(from **CRANE** on page 9)*
Then he would probably point to Peter and me and say, 'Okay, you two imagineers, take this precious nub and inject into it the expertise needed to assure these gentlemen that, like Disneyland, it will continue to grow and, most importantly, provide them with a continuous return on the investment they are making.'"

Rollie pointed to the largest rendering, saying,

"Gentlemen, you have given us our marching orders; we plan to start working immediately with your talented team. Our first objective will be to delineate the existing material and prepare for your approval a flow chart and pro-forma budget covering the implementation of what I would like to call 'Fabuland's Fantastic Future Master Plan.' A progress report on this process will be presented to you within eight weeks. We thank you for this opportunity. For now, I want to get to work. Already, my mind is flooding with ideas aching to be put on paper. So let's get started!"

It will never be known how accurately Rollie's words were translated, but the result was unbelievably positive. Monsieur Croicé rose, walked over to Rollie and put his arm around him saying in English, "You are the man we need." Rollie, looking over Croicé's shoulder, gave me a wink, and silently mouthed the words, "It's a small world after all."

The following day, Rollie flew back to California, armed with the drawings and other documents produced by the French design team. I remained in Paris to begin contract negotiations with Monsieur Croicé and his legal team, headed by Jean-Pierre Frank, president of one of Paris's leading law firms. Croicé had assured me that we would be able to agree to general terms within a few days. Final signing of the agreement was to be held in San Clemente, CA.

It was then I learned from Frank that Croicé was an ardent fan of San Clemente resident Richard Nixon, and that he expected me to arrange an introduction to the president. Frank subtly hinted that the fact that my office was near Nixon's winter White House and that I had met him on several occasions had influenced their decision to select me. Little did he know that my "meetings" had been limited to obtaining an autograph during Nixon's unsuccessful bid for governor of California and a handshake in front of his church in Key Biscayne, FL.

Two days later I returned to California armed with French and English versions of the proposed contract. We then began a painful and extended process of completing the final agreement. Days became weeks, which became months, as we battled language barriers, a series of French strikes, uncertainties of potential investors, the side effects of Watergate, and political issues in France that delayed the building of the A4 expressway, without which Fabuland would be virtually inaccessible.

I will always believe that Fabuland's demise was not due to oil, the economy, or French politics, but to the cuisine of a Mexican restaurant.

Finally, more than six months after our first meeting, Croicé and Frank flew to California, where we were to complete negotiations, sign our agreement, and begin the cash flow needed to reimburse Rollie's design team. They had prepared reams of material, but were withholding it until they received a significant payment for their services.

The contract was never signed, and of course, Fabuland was never built. Why? Here are two of my theories.

On the morning after our meetings in California, Croicé received an urgent phone call, and he and Frank immediately drove to LAX and flew home. I learned later that because of the oil crisis, the petroleum company ELF, one of the project's leading investors, had withdrawn its support. Then the French government cancelled plans to build the A4, and this led to the cancellation of the line of credit needed for complete funding.

A second reason, which may seem farfetched, was Croicé's dining experience after our first day. With Nixon embroiled in the Watergate scandal, Croicé reluctantly accepted the fact that a personal meeting was impossible. However, he had heard that Nixon's favorite restaurant, El Adobe, was in nearby San Juan Capistrano, and he insisted that we dine there so he could savor the specialties eaten by our "much maligned leader."

El Adobe was, and still is, an excellent restaurant but it served Mexican food, not French, and not much else. Monsieur Croicé had never eaten Mexican food. Shrugging off my words of caution, he ordered "El Presidente Especiale," touted as Nixon's favorite dish.

To anyone who has eaten in a Mexican restaurant or seen films of Nixon at dinner, it would be obvious that "El Presidente Especiale" would be visually, aromatically, and digestively unattractive to a discerning French gourmet diner. It was! The multiple levels of Mexican goodies, piled pyramid-style on a single platter, stunned Croicé. Being a true gentleman, he said not a word, but made one or two stabs at the concoction then excused himself, saying he was not feeling well. He and Frank left El Adobe and returned to their hotel.

I never saw Croicé again! So I will always believe that Fabuland's demise was not due to oil, the economy, or French politics, but to the cuisine of a restaurant not skilled in the preparing food the "French Way."

In the years that followed, the oil crisis ended, the economy reversed, the A4 expressway was built, and along came Disney. As EuroDisney was in its final stages, I happened to run into John Hench, one of the most talented and respected directors of Walt Disney's creative division. He had come out of retirement to help solve the many problems that had developed in the French project. He knew about my experiences with Fabuland, and we commiserated about the French. I will always remember his comments:

"Peter, working with the Japanese was difficult, but their creative imitativeness was vital to making the Tokyo park a suc-

*(see **CRANE** on page 11)*

Premiering This Month

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Young Black Stallion

"On Christmas Day, **Walt Disney Pictures** will release the studio's first original LF narrative film, ***Young Black Stallion***, the spectacular "prequel" to the 1979 hit motion picture, *The Black Stallion*. **Fred Roos** (*The Godfather* films) and **Jeanne Rosenberg**, producer and co-screenwriter of the original, have joined forces on this new adventure with acclaimed director **Simon Wincer** (*Phar Lap*, *Free Willy*) and producers **Kathleen Kennedy** and **Frank Marshall** (*Seabiscuit*).

"The film stars newcomer **Biana Tamimi** as the young protagonist who befriends a wild young stallion left alone in the remote North African desert after its mother is captured. It is a magnificent and thrilling tale featuring breathtaking photography and set against the sweeping, exotic vistas of Africa.

"Tamimi was plucked from obscurity when a young friend was surfing the internet and discovered Disney's casting call for a horse-savvy young girl. Biana, an award-winning rider living in Phoenix and raised in Texas, fit the description perfectly. Her friend taped Tamimi riding her horse, Buddy, and submitted it. Almost immediately, Biana was flown to the exotic deserts of Namibia to begin shooting. She quickly took to acting opposite an international cast of older actors."

Young Black Stallion opens Dec. 25 in 51 IMAX theaters in North America.

Roar: Lions of the Kalahari

"An epic drama unfolds in this new LF film from **National Geographic** and **Tim Liversedge Productions**. Audiences witness the powerful story of a lion king who must wage the battle of his life against a young nomadic lion determined to oust him from his throne. At stake is a valuable waterhole deep in Botswana's Kalahari Desert, a precious pool of water in a stark and thirsty land. Here the lion king reigns, with two lionesses and his litter of cubs, all of whose fate lies in the outcome of this titanic struggle between two Kalahari giants.

"Filmed entirely in the wild by renowned filmmaker **Tim Liversedge**, ***Roar: Lions of the Kalahari*** captures the most amazing lion behavior ever seen on the giant screen. The film brings audiences face to face with the other animal inhabitants of the African desert who play a role in this drama. The film's powerful soundtrack puts you in the middle of the African wilderness, as the lion's roar thunders through the theater and shakes your seat. Balancing suspense and action with insightful information, a strong storyline and breakthrough cinematography, this film will thrill and enlighten audiences of all ages."

Distributed by Destination Cinema, Inc., the film had its North American premiere at the **Fernbank Museum of Natural History** in Atlanta, GA, where it will play exclusively through May 2004, when it opens worldwide.

Tim Liversedge Productions

*(from **CRANE** on page 10)*

cess. But the French! All I can say is '*Mon Dieu!*' And after this last trip, I feel like quoting Madame de Pompadour's famous words, '*Après nous, le déluge*.'" I never learned if he returned to retirement or stayed on to see EuroDisney open, but open it did, and after a series of economic, operational, and cultural glitches, it emerged as a top European attraction.

If you haven't been there, you should see it. Grab a flight to Paris, rent a car, and drive on the A4 to this grandiose monument to the "Mouse with French Ears." And for the price of a round trip ticket to Paris (business class or better), I'll join you and guide you around the land that almost was "Fabuland."

Peter Crane has been active in the LF industry for more than 30 years. After the 1964–65 World's Fair in New York, he worked for Disney's W.E.D Enterprises for three years. In 1971 he founded Peter Crane Associates, which has been directly or indirectly involved with the development of more than 50 IMAX and special format theaters. Peter can be reached at mike4film@aol.com.

THE *LF EXAMINER* INDEX

November 2003

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 25.

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
11/6/2003	SpaceSta	151,222	44,779,896	80,323	18,364,209	63,144,105	82	20	19	39
	HaunCast	128,227	7,582,363	100,205	12,183,640	19,766,003	140	8	10	18
	Bugs	83,986	3,812,251	132,697	2,216,002	6,028,253	35	20	13	33
	GOTA	43,093	15,054,160	136,648	3,673,971	18,728,131	30	12	5	17
	Trex	41,530	46,370,222	87,625	35,949,527	82,319,750	260	7	11	18
	SAA	23,563	15,413,073	29,390	5,078,215	20,491,289	143	9	2	11
	SVTS	20,306	66,233	27,651	73,164	139,397	2	13	11	24
	Galapago	8,781	14,185,417	8,320	5,638,755	19,824,171	208	4	2	6
	CDS	5,797	15,576,241	7,053	12,050,390	27,626,631	203	2	6	8
	Extreme	3,514	12,663,799	1,970	12,959,358	25,623,157	243	3	5	8
	Apollo13	2,266	1,716,685	2,468	278,535	1,995,220	59	3	0	3
	AlienAdv	1,770	4,313,322	33,218	11,257,186	15,570,508	220	1	7	8
	TR	1,427	18,784,188	1,563	12,485,060	31,269,349	323	1	1	2
	E3D	1,365	6,946,224	18,486	30,465,233	37,411,457	245	2	6	8
	CTPA	887	3,536,908	0	2,861,743	6,398,651	126	1	0	1
	ATSOT	555	15,996,689	26,564	20,669,343	36,666,032	411	1	3	4
	WOC		15,054,636	228	19,269,127	34,323,763	440		1	1
	MTA		2,297,774		463,174	2,760,948	281			
11/9/2003	MatrxRev	3,000,000	3,000,000			3,000,000	0	48	12	60
11/13/2003	SpaceSta	134,486	44,937,835	76,138	18,452,190	63,390,025	83	12	18	30
	HaunCast	85,260	7,667,623	103,631	12,287,271	19,954,894	141	7	10	17
	Bugs	83,807	3,895,380	116,082	2,331,248	6,226,628	36	16	13	29
	SVTS	81,773	221,475	58,983	143,813	365,288	3	27	14	41
	TRex	34,661	46,398,240	65,895	36,003,158	82,401,397	261	5	7	12
	SAA	29,224	15,442,297	1,835	5,080,051	20,522,348	144	9	2	11
	GOTA	23,217	15,077,377	85,445	3,728,618	18,805,995	31	12	5	17
	Galapago	8,736	14,192,426	21,921	6,325,419	20,517,845	209	2	3	5
	CDS	5,209	15,481,078	1,360	12,050,379	27,531,457	204	3	6	9
	Extreme	4,121	12,667,920	2,742	12,962,100	25,630,020	244	3	6	8
	Apollo13	2,240	1,716,846	0	278,535	1,995,381	60	1	0	1
	TR	1,479	18,785,761	2,414	12,487,048	31,272,809	324	1	1	2
	E3D	1,326	6,947,550	15,987	30,481,220	37,428,770	246	2	6	7
	ATSOT	1,308	15,997,997	17,614	20,691,857	36,689,854	412	1	3	4
	AlienAdv	1,200	4,314,522	41,007	11,298,193	15,612,715	221	1	7	8
	ctpa	997	3,538,403	0	2,861,743	6,400,146	127	1	0	1
	MTA		2,297,774		463,174	2,760,948	282			
	WOC		15,054,636	282	19,269,268	34,323,904	441		1	1
11/16/2003	MatrxRev	975,000	5,000,000			5,000,000	1	48	13	61
11/20/2003	SpaceSta	165,560	45,157,035	74,792	18,542,248	63,699,283	84	16	20	36
	SVTS	153,458	438,295	79,748	258,314	696,609	4	36	19	55
	HaunCast	87,305	7,754,928	109,541	12,396,812	20,151,740	142	7	10	17
	Bugs	76,942	3,984,527	126,422	2,465,520	6,450,047	37	17	14	31
	SAA	36,728	15,479,025		5,080,051	20,559,076	145	9	2	11
	GOTA	28,724	15,106,101	64,962	3,829,798	18,935,899	32	10	5	15
	Trex	25,261	46,422,411	47,640	36,047,669	82,470,080	262	6	11	17
	Galapago	8,887	14,205,919	11,823	6,341,931	20,547,850	210	3	4	7
	CDS	4,242	15,586,969	1,428	12,050,795	27,637,764	205	3	4	7

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
	Extreme	3,081	12,671,001	2,692	12,964,792	25,635,793	245	2	6	8
	TR	1,783	18,787,948	2,147	12,489,195	31,277,143	325	1	1	2
	E3D	1,456	6,949,015	16,748	30,497,968	37,446,983	247	2	6	8
	AlienAdv	1,330	4,315,852	41,758	11,339,951	15,655,803	222	1	7	8
	ATSOT	879	15,998,876	24,065	20,728,209	36,727,085	413	1	3	4
	CTPA	572	3,538,719	140	2,862,125	6,400,844	128	1	0	1
	Apollo13		1,718,109		278,535	1,996,644	61			
	MTA		2,297,774		463,174	2,760,948	283			
	WOC		15,054,636		19,269,636	34,324,272	442			
11/23/2003	MatrxRev	600,000	6,000,000			6,000,000	2	48	13	61
11/27/2003	SVTS	287,090	876,014	123,926	448,642	1,324,656	5	44	22	66
	SpaceSta	164,064	45,349,986	65,346	18,615,597	63,965,584	85	15	16	31
	Bugs	75,591	4,111,302	112,360	2,577,187	6,688,489	38	17	14	31
	HaunCast	55,454	7,810,382	70,232	12,467,044	20,277,426	143	7	10	17
	Trex	39,254	46,473,129	41,740	36,093,205	82,566,334	263	7	9	16
	GOTA	34,950	15,168,662	65,008	3,926,755	19,095,417	33	10	5	15
	SAA	15,482	15,517,787		5,080,051	20,597,837	146	9	2	11
	Galapago	9,779	14,214,484	7,931	6,346,512	20,560,996	211	3	2	5
	Extreme	5,038	12,676,039	3,232	12,968,024	25,644,063	246	2	6	8
	CDS	3,394	15,589,928	1,653	12,052,610	27,642,538	206	3	4	7
	ATSOT	2,168	16,001,044	19,610	20,747,819	36,748,863	414	1	3	4
	TR	1,390	18,789,338	2,552	12,491,759	31,281,097	326	1	1	2
	E3D	1,326	6,950,341	15,797	30,513,495	37,463,836	248	2	6	8
	CTPA	862	3,539,648		2,862,125	6,401,773	129	1		1
	AlienAdv	650	4,316,502	38,302	11,378,253	15,694,755	223	1	7	8
	WOC		15,054,636		19,269,636	34,324,272	443			
	MTA		2,297,774		463,174	2,760,948	284			
	Apollo13		1,718,585		278,535	1,997,120	62			

*(from **SHORTS** on page 28)*

groups have scheduled meetings together. The GSTA's meeting, a planning session open only to committee members, will run from Feb. 5–7; the Euromax meeting, open to everyone, is Feb. 7–10. The conference hotel for both is the NH Berlin-Mitte. Hotel reservations can only be made by fax.

For more information, visit the respective Web sites: giantscreentheater.com and euromax.org.

Academy IMAX screenings in L.A.

The **Academy of Motion Picture Arts and Sciences**, the **Academy Foundation**, and the **UCLA Film and Television Archive** concluded a 15-film series of documentary screenings on Dec. 10 with ***Ultimate X*** and ***Space Station*** at the **California Science Center** in Los Angeles. About 350 people attended the free shows, which were followed by question and answer sessions with the director and producer of *Ultimate X*, **Bruce Hendricks** and **Art Repola**, and *Space Station* crew members **Toni Myers** (producer/director), **David Keighley** (post production supervisor), and **James Neihouse** (DP).

Other films in the seven-week series included the Oscar-winning *Twin Towers* and the nominated *Winged Migration*.

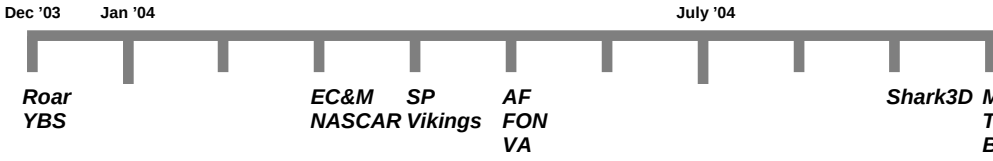
Kodak releases 5229 stock

Eastman Kodak Company has released its new Vision2 Expression 500T color negative film 5229, the second in its series of Vision2 stocks, after 5218, which was introduced last year. The company says the 5229 emulsion "renders images with a somewhat softer look, including smoother skin tones and a more subdued range of contrast and color saturation…[with] a noticeable reduction in apparent grain." The stock replaces Vision 5284. It will be available in 65mm in standard length rolls.

Munich changes name, focus

Amazeum, a multipurpose facility adjacent to Munich's **Deutsches Museum** that includes a 370-seat IMAX theater and a planetarium, has been renamed **Forum am** [at the] **Deutsches Museum**. Originally known as the **Forum der Technik** (Forum of Technology) when it opened in 1992, the venue was acquired by a new management group and renamed Amazeum in November 2002. However the Amazeum name never clicked with the German public.

Along with the new name, the focus is changing to cultural events including, in addition to LF films and planetarium shows, 35mm films, exhibitions, events for children, and business meetings.



* New listing.
Underlined titles are 3D
Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Entre Ciel et Mer (Between Sky and Sea) (formerly *L'Air et L'Eau*)

Galatée Films; directors: Jacques Perrin, Jacques Cluzaud; producers: Jacques Perrin, Nicolas Mauvernay; script: Jacques Perrin; DPs: Michel Benjamin, Dominique Gentil; executive producer: Jean de Trégomain. Release: March 2004.

– Have filmed in South Africa, Kenya, Faroe Islands, France, Canada, Argentina, Spain.
– September-October: Filmed eagles in Grenoble, geese at Mont Saint-Michel and near the Nantes-Brest canal.
– Photography wrapped in November.

NASCAR: The IMAX Experience

NASCAR, Imax Corp.; distributor: Warner Bros.; director: Simon Wincer; DP: James Neihouse; producers: Lorne Orleans, Doug Hylton; executive producer: Neil Goldberg. Narrator: Kiefer Sutherland. 3D. Release: March 12, 2004.

– Principal photography is complete.
– Editing is in progress.

Sacred Planet

Sacred Planet Project, Ltd.; distributor: Buena Vista; director: Jon Long; DP: William Reeve; script: Jon Long, Karen Fernandez; producers: Karen Fernandez, Jon Long; executive producer: Jake Eberts. Release: April 16, 2004.

– Film is complete.

Vikings

Sky High Entertainment; distributor: Sky High; director: Marc Fafard; DP: Andy Kitzanuk; writers: Marc Fafard, Jonathan Hock; editor: René Caron; producer: Carl Samson. Release: April 2004.

– Principal photography is complete.
– Editing is in progress.

Air Force: The Battle for Red Flag (wt)

Stephen Low Productions; distributors: K2 Communications, Montreal Pacific Films, Inc. (Canada); director: Stephen Low; DP: William Reeve; script: Stephen Low, Denny Kuhr, Joe Stanley; producers: Stephen Low, Pietro Serapiglia; executive producers: Robert Kresser, Jan Baird. Release: May 2004.

– January: filming on the ground at Edwards Air Force Base in California.
– February: shooting aerials at Edwards.
– Film will open at the National Air and Space Museum's Udvar-Hazy Center in 2004.

Forces of Nature: Natural Disasters

National Geographic/Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; script: Mose Richards; DP: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros; executive producer: Lisa Truitt. Release: May 2004.

– Editing is in progress.

Virtual Actors featuring The Boxer (wt)

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; score: Steve Bramson; based on a story by Kaveh Kardan. 3D. Release: May 2004.

– Picture is locked.

Sharks 3D (wt)

3D Entertainment Ltd.; distributor: 3D Entertainment Ltd.; director: Jean-Jacques Mantello; DP: Gavin McKinney; script: tba; score: Christophe Jacquelin; executive producer: Francois Mantello. Release: September 2004.

– Filming from October 2003 to January 2004.
– Hammerheads, whale sharks, huge manta rays in the Sea of Cortez.
– White sharks at Neptune Island, Australia.
– Basking shark near the Isle of Man.
–

Mystic India (formerly *The Journey*)

Infinity Filmworks; distributor: tba; director: Keith Melton; DP: Reed Smoot; script: Kamlesh Pandey; score: Ilaiyaraaja; producers: Brian Rogers, Srila Chatterjee; executive producer: BAPS/India. Release: October 2004.

– Picture is locked on home and international versions.
– Post will be completed by the end of 2003.

Trains

Totale Fiction/Cinema Japan/Rigaud Production/La Géode; distributors: Giant Screen Films (North America, Europe), Cinema Japan (Asia); director, DP: Pierre Willemin ; producer: Dominique Rigaud. Release: October 2004.

– Filming planned for spring 2003 has been delayed.

Brain Power (wt)

Partners HealthCare; distributor: nWave Pictures; director, writer: Bayley Silleck; DP: Rodney Taylor; line producer: Daniel Ferguson; senior producer: JoAnna Baldwin Mallory. Release: fall 2004.

The Heart of India (wt)

Tricolor Films/Bharatbala Productions/ MacGillivray Freeman Films; distributor: MFF; director: G. Bharat; DP: Reed Smoot; script: Michael Caulfield, Glen Pitre; score: A. R. Rahman; executive producer: Sushil Tyagi. Release: late 2004.

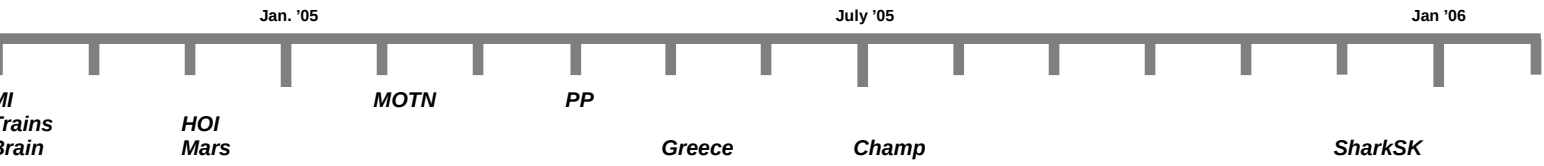
– **Filming will resume in March 2004.**

Mars (wt)

White Mountain Films; distributor: tba; director, producer: George Butler; DP: Reed Smoot; producer: Caroline Alexander; line producer: Scott Swofford. Release: late 2004.

– January 2004: Images captured by rovers on Mars will be used in the film.

The Mystery of the Nile



Orbitamax; distributor: MacGillivray Freeman Films; director, producer, script: Jordi Llompart; DP: Reed Smoot; aerial cinematography: Ron Goodman. Release: February 2005.
– November-December: filming in Ethiopia, Egypt, and the Sudan.

Planet Patagonia: Land of the Dinosaurs *

A 3D LF look at the ancient monsters, using a mix of live-action and CGI imagery.
Sky High Entertainment; distributor: Sky High; director: Marc Fafard; aerial DP:Carl Samson; script: Remi Charest, Marc Fafard; score: Pierre Rousseau; producer: Carl Samson. 3D. Release: April 2005.
– CGI work started in fall of 2003.
– Live-action shooting will begin in February.

Greece: Secrets of the Past (wt)

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; script: Jon Boorstin, Stephen Judson; producers: Greg MacGillivray, Alec Lorimore. ***Release: May 2005****.*
–Filming will resume in April/May 2004.

Champions

White Mountain Films; distributor: tba; director, producer: George Butler; DP: Reed Smoot; producer: Caroline Alexander; line producer: Scott Swofford. Release: 2005.

Sharks (wt)

Principal Large Format/SK Films; distributor: SK Films; director, script, underwater DP: Bob Talbot; surface DP, stereographer: Sean Phillips; producers: Jonathan Barker, Phil Streather, Alex Ferguson. 3D. Release: late 2005.
–Filming will resume next spring.

Not actively in production this month:
Aladdin
Birds of Prey
Manatee: The Forgotten Mermaid
Secrets of Siberia

Graphic Films

Sean Casey filming tornadoes for Forces of Nature.

Bookings: December 2003 by Film

883 bookings of 98 films in 275 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25

Film	Theater	Open	Close
AEK	**Bremen**	**12/19/03**	
	Katowice IT	7/5/02	1/4/04
	Moscow	4/4/03	4/2/04
	Prague IT	3/20/03	3/19/04
	Seoul	12/15/03	7/15/04
	Singapore GV	11/21/02	
	Victoria	11/16/03	2/29/04
Africa	Berlin Disc	4/1/00	
	Boston MOS	10/4/03	12/16/03
	Nuremberg	12/15/01	12/31/03
	Parker	8/29/03	8/29/04
AJ	Calgary SC	9/26/03	6/18/04
	Garza Garcia	10/1/03	3/31/04
	Houston MNS	**8/1/03**	**1/1/04**
	Kuwait City	11/21/03	5/21/04
	Tijuana	10/4/03	4/1/04
Alamo	San Antonio 2D		
Alaska	Houston MNS	9/3/03	9/30/04
	Lucerne	2/2/02	2/5/04
	Myrtle Beach	4/1/03	4/1/04
	Oulu	5/1/03	4/30/04
	Tokorozawa	10/1/02	12/31/03
	Woodbridge FP	10/24/03	12/24/03
	Woodridge Cmk	**10/24/03**	**12/24/03**
ALBT	Barcelona	11/27/03	5/31/04
	Berlin Disc	12/1/02	12/31/03
	Cedar Rapids	8/1/03	2/1/04
	Denver MNS	6/1/03	12/31/03
	Hague	9/1/03	3/1/04
	San Diego RHF	11/14/03	3/31/04
	Speyer Imax	9/18/03	5/18/04
	Stockholm	9/20/02	3/31/04
	Sydney WBS	3/6/03	12/31/03
AlienAdv	Barcelona	4/1/03	4/30/04
	Berlin CS	3/1/00	
	Berlin Disc	6/14/03	6/30/04
	Kagawa	**9/9/03**	**3/7/04**
	Kitakyushu	**12/1/03**	**3/31/04**
	Madrid	3/26/03	3/31/04
	Manchester UCI	7/25/03	8/1/04
	Myrtle Beach	8/1/03	2/28/04
	Wuerzburg	8/9/02	12/31/03
AllAcces	Bratislava	5/13/03	5/14/04
	Kitakyushu	4/3/03	1/3/04
Antarc	Hibbing	9/1/03	8/30/04
	Melbourne WBS	2/03	2/04
	Sydney WBS	2/03	2/04
	Toronto OP	4/1/03	3/31/04
Apollo13	Indianapolis Imx	8/22/03	12/7/03
	KSC 1	9/20/02	12/04
	Mumbai	10/1/03	9/30/04
	Tallahassee	**11/1/03**	**12/31/03**
AR	**Columbus COSI**	**12/26/03**	**6/1/04**
	Dallas SP	**11/28/03**	**5/28/04**
	Dulles	**12/15/03**	**5/17/04**
	Hampton	10/3/03	5/30/04
	Hartford Crn	6/13/03	12/13/03
	Jakarta	12/6/02	12/6/03
	Kansas City Sci	5/31/03	1/4/04
	Melbourne WBS	10/23/03	5/23/04
	Paris Geo	4/11/03	4/11/04
	Rochester Cmk	**7/25/03**	**1/1/04**
	Sandy	4/18/03	4/15/04
	Shreveport	7/6/03	2/5/04
	Sydney WBS	4/1/03	1/1/04
	Syracuse	10/4/03	2/16/04
	Vantaa	2/6/03	2/6/04
ATSOT	Goteborg	10/2/01	10/04
	Natick JF	8/22/03	5/31/04
	Nuremberg	12/22/01	12/31/03
BATB	London ONT	7/18/03	12/20/03
Bears	Calgary EC	6/26/03	12/03
	Columbus COSI	10/4/03	4/04
	Hampton	10/28/02	
	Myrtle Beach	1/1/03	12/1/03
	Puebla	**5/15/03**	**1/31/04**
	Regina	9/1/03	3/1/04
	Saint Félicien	**7/1/03**	**5/1/04**
	Sudbury	5/01	
	Sydney WBS	**2/1/03**	**4/1/04**
	Vantaa	**9/1/03**	**11/3/04**
	Winnipeg Imx	6/27/03	1/1/04
	Yellowstone	6/1/02	
Beavers	Salt Lake City CP	4/11/03	3/31/04
BP	Hyderabad	8/15/03	8/14/04
	Prague IT	10/9/03	10/8/04
	Tallahassee	8/15/03	5/31/04
Bugs	**Berlin Disc**	**10/18/03**	**11/1/04**
	Birmingham UK	10/3/03	4/3/04
	Boston NEA	9/9/03	5/4/04
	Bradford	7/9/03	4/3/04
	Bristol	3/18/03	3/18/04
	Galveston	5/23/03	5/23/04
	Glasgow	9/26/03	3/26/04
	Halifax	10/3/03	3/25/04
	Hutchinson	6/12/03	3/11/04
	Kansas City Sci	4/7/03	1/8/04
	London BFI	10/3/03	4/3/04
	London SM	10/3/03	4/3/04
	Melbourne WBS	4/11/03	4/11/04
	Mexico City Pap	6/1/03	2/1/04
	Milwaukee	6/20/03	1/20/04
	Montreal VP	10/9/03	3/1/04
	Munich	11/1/03	1/1/04
	Natick JF	9/9/03	9/9/04
	New Orleans	3/12/03	3/12/04
	Nuremberg	11/1/03	11/1/04
	Quebec	**5/16/03**	**5/1/04**
	Rochester Cmk	10/24/03	1/8/04
	Salt Lake City CP	7/24/03	7/24/04
	San Diego RHF	**8/8/03**	**1/8/04**
	San Jose	10/1/03	8/1/04
	Seattle PSC 2	**12/27/03**	**12/1/04**
	Singapore SC	10/19/03	3/19/04
	Stockholm	9/1/03	9/1/04
	Sydney WBS	4/11/03	4/11/04
	Tempe Imx	9/12/03	12/24/03
	Victoria	**11/14/03**	**5/1/04**
	Washington NMNH	3/14/03	3/11/04
	Woodridge Cmk	**9/12/03**	**1/3/04**
CDS	Amneville Gau	5/1/03	12/31/03
	Berlin CS	1/21/00	12/31/03
	Boston NEA	9/26/02	12/31/03
	Cedar Rapids	7/1/03	12/31/03
CRA	Branson	3/15/03	3/15/04
	Chattanooga	9/3/03	5/3/04
	Cleveland	11/13/03	2/14/04
	Copenhagen	5/15/03	1/15/04
	Detroit	7/5/03	3/5/04
	Harrisburg	6/14/03	2/14/04
	Kansas City Zoo	4/26/03	12/26/03
	Memphis Pink	6/28/03	3/5/04
	Munich	4/1/03	3/31/04
	Myrtle Beach	6/1/03	3/15/04
	New York AMNH	4/11/03	2/14/04
	Omaha	6/1/03	12/31/03
	Providence Imx	6/30/03	3/1/04
	San Jose	4/9/03	12/9/03
	Singapore SC	4/22/03	
	Stockholm	5/9/03	2/9/04
	Taichung NMNS	8/1/03	
	Toronto OSC	10/17/03	3/31/05
CTPA	Bangkok	6/20/03	6/20/04
	Barcelona	11/26/01	12/31/03
	Branson	3/14/03	2/1/04
	Poitiers Imax	2/1/02	1/31/04
	Sudbury	5/5/03	6/30/04
	Sydney WBS	3/14/02	3/04
CV	Bogota	11/28/03	9/28/04
	Copenhagen	9/2/98	
	Fort Worth	1/7/03	12/31/03
	Karlshamn	4/15/03	9/14/04
	Tijuana	10/25/03	8/1/04
	Washington NASM	3/10/03	3/05
Cyberwor	Belfast She	2/1/03	1/31/04
	Berlin CS	**11/16/00**	**12/04**
	Birmingham UK	9/29/01	12/03
	Bristol	10/20/00	12/03
	Glasgow	**10/1/02**	**12/31/04**
	Katowice IT	12/6/02	12/5/03
	Kuwait City	12/25/00	12/31/03
	Melbourne WBS	6/22/01	12/04
	Natick JF	6/20/03	6/19/04
	Nuremberg	2/12/03	2/11/04
	Poitiers Imax 3D	2/1/01	1/06
	Prague IT	9/11/03	9/10/04
	Singapore GV	4/1/03	
	Sudbury	**1/16/03**	**2/1/04**
	Sydney WBS	6/22/01	12/03
	Taranto	7/24/03	7/23/04
DIA	Guayaquil	11/15/03	11/15/04
	Saint Augustine	8/1/03	1/31/04
DIS	Ahmedabad	2/11/03	2/10/04
	Huntsville	5/1/01	4/04

Film	Theater	Open	Close
Dolphins	**Aguascalientes**	**12/25/03**	**6/24/04**
	Bogota	4/3/03	4/2/04
	Karlshamn	9/15/03	2/05
	Laie	5/1/01	
	Norwalk	6/13/03	2/15/04
	Pensacola	9/26/03	12/24/03
	Pitea	5/15/03	5/04
E3D	Berlin Disc	6/1/03	12/31/03
	Bournemouth She	2/21/03	2/28/04
	Bratislava	1/15/03	1/31/04
	Madrid	**10/26/00**	**3/31/04**
	Malta	8/1/03	7/31/04
	Munich	**1/15/01**	**12/31/04**
	Natick JF	**7/1/02**	**3/31/04**
	Sinsheim	5/16/03	3/31/04
	Vienna LFC	6/7/02	12/31/03
E3Dcc	Hartford Crn	8/1/03	5/31/04
	Pitea	1/15/01	1/1/04
	Stockholm	8/1/03	2/28/04
	Syracuse	**9/14/02**	**3/31/04**
EMSH	Castle Rock	3/92	
Everest	Apple Valley Imx	9/1/03	12/31/03
	Davenport	11/28/03	7/1/04
	Hyderabad	6/03	5/04
	Las Vegas Imx	**11/17/03**	**5/6/04**
	London BFI	5/26/03	12/31/03
	London SM	5/3/03	12/31/03
	Pensacola	12/26/03	3/25/04
	Saint Louis SC	9/26/03	1/29/04
	Singapore GV	9/15/03	9/15/04
	Tel Aviv NL	11/26/02	11/25/04
Extreme	**Berlin Disc**	**5/2/00**	**5/04**
	Guayaquil	10/31/03	10/30/04
	Moscow	4/4/03	4/4/04
	Nuremberg	**12/22/01**	**3/31/04**
	Richmond SMV	6/14/03	12/24/03
	Speyer Imax	2/8/02	3/31/04
FEOC	Tijuana	10/25/03	
FOK	Kuwait City	4/17/00	4/16/04
Galapago	Bangkok	3/1/02	12/31/03
	Charleston SC	9/1/03	3/1/04
	Guayaquil	11/15/03	11/15/04
	Krakow IT	4/11/03	4/10/04
	Sinsheim	**3/10/01**	**12/31/04**
	Warsaw IT	7/12/02	
	Washington NMNH	10/27/99	
GC	Alamogordo	7/1/03	12/31/03
	Berlin Disc	4/1/02	3/31/04
	Hartberg	9/6/03	9/5/04
	Mobile	12/1/02	12/31/03
	Nuremberg	12/1/02	12/31/03
	Sacramento Imx	3/1/03	12/31/03
	Shanghai Dome	1/31/03	1/30/04
	Tianjin	2/1/03	1/31/04
	Vancouver Imx	6/1/03	12/31/03
GF	Toronto OP	10/11/03	4/30/04
GN	**Winnipeg Imx**	**11/28/03**	**3/31/04**
GOTA	Lubbock	9/12/03	12/24/03
	Saint Augustine	9/5/03	12/24/03
	Tampa MOSI	10/4/03	4/1/04
GP	Nuremberg	10/2/03	3/31/04
HaunCast	Amneville Gau	10/30/01	12/31/03
	Barcelona	**5/7/02**	**6/30/04**
	Berlin CS	**4/5/01**	**6/30/04**
	Berlin Disc	**4/5/01**	**6/30/04**
	Galveston	9/9/01	12/31/03
	Goteborg	4/15/03	4/30/04
	Las Vegas Imx	**3/12/02**	**10/31/04**
	London BFI	12/1/01	3/31/04
	Madrid	**6/12/02**	**6/30/04**
	Malta	7/26/03	8/31/04
	Manchester UCI	9/1/02	2/04
	Melbourne WBS	9/13/01	8/04
	Munich	9/4/03	2/28/04
	Nuremberg	5/28/03	5/31/04
	Singapore GV	9/1/03	9/30/04
	Sydney WBS	9/20/01	8/04
	Tampa Reg	**9/12/03**	**12/31/03**
	Tempe Imx	9/24/03	8/31/04
	Wuerzburg	12/1/01	12/31/03
HB	Alexandria	10/1/03	9/30/04
	Barcelona	5/7/02	12/31/03
	Bratislava	2/1/03	3/31/04
	Brussels	5/1/02	12/31/03
	Denver MNS	9/1/02	9/30/04
	Dwingeloo	4/27/02	5/04
	Edmonton Ody	6/22/02	9/30/04
	Espinho	7/19/03	7/31/04
	Grand Rapids JLT	8/30/02	12/31/03
	Guayaquil	11/1/03	11/30/04
	Hague	10/10/01	10/10/04
	Jupiter Crn	9/1/03	5/31/04
	La Coruna	10/4/02	12/27/03
	Las Palmas	4/11/03	12/31/03
	Lucerne	9/6/03	12/31/04
	Madrid	11/6/02	12/31/04
	Malta	9/15/03	9/30/04
	Manchester UCI	10/12/01	12/31/03
	Melbourne WBS	10/7/02	3/31/04
	Munich	**4/18/02**	**12/31/04**
	Natick JF	**11/15/02**	**3/31/04**
	Nuremberg	7/4/02	6/30/04
	Oakland	8/30/02	12/31/03
	Philadelphia	4/11/03	4/30/04
	Pitea	10/25/03	9/30/04
	Puebla	8/1/03	1/31/04
	Quebec	**9/19/03**	**3/31/04**
	Richmond SMV	**9/20/03**	**1/9/04**
	Speyer Dome	6/6/02	3/31/04
	Stockholm	11/30/01	12/31/04
	Sydney WBS	7/22/02	3/31/04
	Tijuana	8/17/02	12/31/03
	Toronto OSC	10/12/01	6/30/04
	Woodridge Cmk	3/14/03	1/31/04
	Xalapa	12/1/02	12/31/03
HCBTD	San Simeon	8/17/96	
HH	Berlin Disc	4/1/02	4/30/04
Horses	Amneville Gau	3/1/03	3/1/04
	Apple Valley Imx	7/1/03	4/1/04
	Fort Worth	1/10/03	1/9/04
	Paris Geo	4/1/03	3/31/04
India	Berlin Disc	10/1/03	9/30/04
	Calgary EC	9/12/03	3/04
	Calgary SC	12/1/03	5/04
	Chicago Imx	8/15/03	
	Coomera	**12/1/03**	**12/26/04**
	Dallas Cmk	2/21/03	12/03
	Menlyn ISA	9/17/03	3/04
	Mobile	9/1/03	3/1/04
	New York AMNH	**10/11/03**	**4/30/04**
	Omaha	9/1/03	2/29/04
	Paris Geo	10/22/03	4/21/04
	Regina	10/5/03	4/04
	Taipei MCRC	7/1/02	
	Toronto OP	5/1/03	12/31/04
	Vienna LFC	**10/1/03**	**4/4/04**
	Woodridge Cmk	**8/15/03**	**12/19/04**
IOTS	Apple Valley Imx	1/17/03	12/22/03
	Halifax	7/11/03	6/10/04
	Townsville	7/19/02	7/18/04
ITD	Boston NEA	12/6/01	
	Bremen	**12/19/03**	**12/18/04**
	Harrisburg	9/9/99	12/03
	Kuwait City	12/25/00	12/03
	Prague IT	3/20/03	3/19/04
	Singapore GV	1/15/03	
JGWC	Alamogordo	7/3/03	12/2/03
	Boston MOS	10/3/03	4/2/04
	Chicago MSI	10/10/03	4/9/04
	Duluth	9/5/03	2/4/04
	Fujisawa	10/1/03	4/1/04
	Harrisburg	10/1/03	4/1/04
	Houston MNS	10/24/03	3/23/04
	Kofu	7/1/03	12/31/03
	London ONT	6/1/03	6/30/04
	Memphis Pink	11/15/03	6/25/04
	Munich	7/1/03	7/1/04
	Philadelphia	9/13/03	3/12/04
	Pittsburgh CSC	10/17/03	3/04
	Portland	10/17/03	4/16/04
	San Antonio 2D	9/5/03	1/4/04
	Vancouver SW	11/7/03	5/6/04
	Washington NMNH	10/10/03	4/9/04
JIAC	Baltimore	7/1/03	6/30/04
	Bogota	9/10/03	3/10/04
	Pitea	9/15/03	9/14/04
Kilimanj	Edmonton Ody	10/10/03	2/10/04
	Sacramento Imx	8/1/03	1/1/04
	West Nyack Imx	9/5/03	2/1/04
L&C	Boston MOS	9/28/02	6/04
	Branson	5/3/02	4/04
	Cathedral City	8/15/03	2/14/04
	Fort Lauderdale	9/26/03	9/25/04
	Fort Worth	9/1/03	2/28/04
	Houston MNS	1/17/03	3/31/04
	Milwaukee	10/1/02	3/31/04
	New Orleans	1/1/03	12/31/03
	Norwalk	1/17/03	
	Oakland	6/1/03	5/31/04
	Phoenix	6/1/03	12/31/03
	Pittsburgh CSC	6/20/03	6/04
	Reno Fleisch	6/1/03	1/31/04
	Richmond SMV	4/5/03	1/9/04
	Rochester MSC	7/1/03	2/1/04
	Saint Louis SC	9/26/03	5/31/04
	San Diego RHF	8/2/02	6/04
	Seattle PSC 1	9/2/02	6/30/04
	Shreveport	9/1/02	12/31/03
	Tampa MOSI	7/25/03	1/4/04
L5	Amneville Gau	3/1/03	3/1/04
	Madrid	6/25/03	6/24/04
	Taipei AM	1/15/03	1/14/04
LOLL	Loch Lomond	7/24/02	
LS	Charleston WV	7/10/03	1/9/04
	Houston MNS	9/15/03	1/15/04
	Laie	5/1/01	
	London ONT	9/1/03	2/05
	Lucerne	**5/1/03**	**2/5/04**
	Penrith	7/4/03	7/3/04
LW	**Boston NEA**	**12/6/01**	**12/6/04**
	Myrtle Beach	**5/1/02**	**5/1/04**
	New York AMNH	10/1/03	
	Phoenix	6/1/01	4/15/04
	Quebec	**9/9/03**	**4/9/04**

Film	Theater	Open	Close
	Richmond SMV	**4/15/02**	**6/30/04**
	Saint Augustine	**8/1/03**	**2/1/04**
	San Jose	**6/1/03**	**1/1/04**
M3D	Col Springs Cmk	10/24/03	12/31/03
	Melbourne WBS	11/20/03	11/30/04
	Sydney WBS	11/20/03	11/30/04
MatrxRev	Addison Mar	11/5/03	1/04
	Apple Valley Imx	12/19/03	1/04
	Bangkok	11/5/03	1/04
	Berlin CS	11/5/03	1/04
	Boise Reg	11/5/03	1/04
	Boston NEA	11/5/03	1/04
	Bradford	11/28/03	1/04
	Buffalo Reg	11/5/03	1/04
	Buford Reg	11/5/03	1/04
	Calgary FP	11/5/03	1/04
	Cape Town ISA	11/5/03	1/04
	Cathedral City	11/5/03	1/04
	Cedar Rapids	**12/26/03**	**1/04**
	Charleston SC	11/5/03	1/04
	Chicago Imx	11/5/03	1/04
	Col Springs Cmk	11/5/03	1/04
	Columbus Mar	11/5/03	1/04
	Dallas Cmk	11/5/03	1/04
	Dearborn	11/5/03	1/04
	Denver CC Reg	11/5/03	1/04
	Dublin Reg	11/5/03	1/04
	Durban ISA	11/5/03	1/04
	Edmonton FP	11/5/03	1/04
	Grand Rapids JLT	11/5/03	1/04
	Halifax	11/5/03	1/04
	Hampton	11/5/03	
	Houston Reg	11/5/03	1/04
	Hyderabad	11/5/03	1/04
	Indianapolis Imx	12/19/03	1/04
	Irvine Reg	11/5/03	1/04
	Kansas City Zoo	11/26/03	1/04
	Katowice IT	11/03	1/04
	King of Prussia Reg	11/5/03	1/04
	Krakow IT	11/03	1/04
	Langley FP	11/5/03	1/04
	Las Vegas Imx	11/03	1/04
	Lincolnshire Reg	11/5/03	1/04
	London BFI	11/03	1/04
	London ONT	12/19/03	1/04
	Los Angeles Loe	11/5/03	1/04
	Los Angeles NA	11/5/03	1/04
	Madrid	11/5/03	1/04
	Manchester UCI	11/28/03	1/04
	Menlyn ISA	11/5/03	1/04
	Miami Imx	11/5/03	1/04
	Mississauga FP	11/5/03	1/04
	Montreal FP	11/5/03	1/04
	Moscow	11/5/03	1/04
	Mumbai	11/5/03	1/04
	Nashville Reg	11/5/03	1/04
	Natick JF	11/5/03	1/04
	New Orleans	11/5/03	1/04
	New Rochelle Reg	11/5/03	1/04
	New York Loe	11/5/03	1/04
	Ontario Reg	11/5/03	1/04
	Pittsburgh CSC	11/5/03	1/04
	Prague IT	11/13/03	1/04
	Providence Imx	12/19/03	1/04
	Raleigh Exp	11/26/03	1/04
	Rochester Cmk	11/5/03	1/04
	Sacramento Imx	11/26/03	1/04
	San Antonio 2D	11/5/03	1/04
	San Francisco Loe	11/5/03	1/04
	Seattle PSC 2	11/5/03	1/04
	Singapore GV	11/5/03	1/04
	Spokane	11/5/03	1/04
	Tampa Reg	11/5/03	1/04
	Tempe Imx	12/19/03	1/04
	Tokyo Mer	11/5/03	1/04
	Toronto FP	11/5/03	1/04
	Tulsa Cmk	11/5/03	1/04
	Valencia Reg	11/5/03	1/04
	Vienna LFC	11/5/03	1/04
	Warsaw IT	11/03	1/04
	West Nyack Imx	11/5/03	1/04
	Woodbridge FP	11/5/03	1/04
	Woodridge Cmk	11/5/03	1/04
MOE	Barcelona	5/1/03	12/31/03
	Berlin Disc	4/1/02	3/31/04
	Boston MOS	6/16/01	6/04
	Bradford	4/1/03	12/31/03
	Cincinnati	5/1/03	12/31/03
	Cocoa	4/16/03	12/31/03
	Copenhagen	12/1/01	12/03
	Davenport	9/5/03	12/24/03
	Fort Lauderdale	5/25/02	12/05
	Hague	7/1/03	6/30/04
	Jackson MS	7/1/03	2/28/04
	Katowice IT	6/1/03	12/31/03
	Madrid	5/1/03	12/31/03
	Malta	4/15/03	4/14/04
	Manchester UCI	7/1/02	6/04
	Melbourne WBS	10/1/02	12/31/03
	New Orleans	8/4/03	2/28/04
	Norwalk	1/1/03	1/9/04
	Nuremberg	1/3/03	12/31/03
	Oakland	1/1/02	6/04
	Penrith	7/4/03	7/3/04
	Portland	11/2/01	6/04
	San Diego RHF	11/1/01	6/04
	Speyer Imax	2/1/01	6/04
	Sydney WBS	10/1/02	12/31/03
	Tallahassee	9/6/03	12/31/04
MOF	Kaohsiung	10/1/03	4/1/04
	Lucerne	**11/29/03**	**2/5/04**
	Orlando SC	9/18/03	5/28/04
	Pensacola	11/8/96	
	Saint Augustine	5/7/03	12/31/03
MOTM	Calcutta	10/10/03	
	Kuala Lumpur NP	**12/15/03**	**12/31/04**
MWH	Warsaw IT	5/1/03	12/31/03
OC	**Cedar Rapids**	**11/1/03**	**2/28/04**
	Dallas SP	9/26/03	8/26/04
	Kansas City Sci	7/29/03	1/8/04
	Myrtle Beach	10/1/03	4/1/04
	Nashville Reg	6/25/03	1/25/04
OM	Hague	6/30/03	8/31/04
	Hong Kong	8/1/03	1/31/04
OMATS	Tijuana	10/25/03	7/1/04
OnGuard	Singapore DC	2/13/99	12/03
OO	**Albuquerque**	**10/1/03**	**3/30/04**
	Barcelona	5/1/03	4/30/04
	Calgary EC	**12/26/03**	**3/30/04**
	Hastings	9/8/03	3/8/04
	Lansing JLT	11/25/03	6/15/04
	Ota Gumma	4/26/03	3/30/04
	Parker	12/20/02	2/28/04
	Rochester Cmk	11/1/03	4/23/04
	San Diego NHM	3/31/01	12/31/03
	Seattle Dome	11/15/03	9/30/04
	Taipei MCRC	1/1/03	12/31/03
	Tijuana	10/18/01	12/31/03
	Villahermosa	10/4/03	3/3/04
OW3D	Amneville Gau	4/19/03	4/18/04
	Berlin CS	6/5/03	6/4/04
	Berlin Disc	6/12/03	6/11/04
	Boston NEA	2/11/03	8/10/04
	Bratislava	8/1/03	7/31/04
	Chattanooga	2/22/03	2/21/04
	Col Springs Cmk	11/14/03	11/14/04
	Galveston	3/1/03	2/29/04
	Las Vegas Imx	10/3/03	10/3/04
	Moscow	9/19/03	9/18/04
	San Antonio 3D	10/15/03	10/14/04
	Tulsa Cmk	6/20/03	6/19/04
Ozarks	Branson	1/93	12/03
Pulse	**Albuquerque**	**11/15/03**	**8/30/04**
	Atlanta FMNH	9/6/03	2/6/04
	Bratislava	**11/28/03**	**12/6/03**
	Calgary SC	9/26/03	4/1/04
	Columbus COSI	3/21/03	6/15/04
	Copenhagen	9/26/03	3/25/04
	Dallas SP	5/27/03	12/1/03
	Dearborn	**11/1/03**	**3/30/04**
	Fort Lauderdale	6/21/03	1/6/04
	Fort Worth	8/3/03	2/3/04
	Hastings	6/10/03	12/8/03
	Hull	7/3/03	1/6/04
	Jersey City	**3/3/03**	**12/31/03**
	Kansas City Sci	**12/26/03**	**5/27/04**
	Norwalk	8/1/03	1/16/04
	Orlando SC	5/26/03	1/3/04
	Osaka Sun	9/1/03	12/1/03
	Paris Geo	2/5/03	2/5/04
	Philadelphia	6/27/03	12/27/03
	Phoenix	7/3/03	1/7/04
	Poitiers Omni	4/3/03	12/1/04
	Portland	6/21/03	1/1/04
	Raleigh Exp	6/14/03	1/4/04
	Shreveport	**11/13/03**	**5/13/04**
	Sioux Falls	9/27/03	1/30/04
	Spokane	8/23/03	12/4/03
	Sydney WBS	10/20/03	4/20/04
	Tulsa Cmk	**10/17/03**	**1/15/04**
	Valencia Spn	7/1/03	7/1/04
	Vienna LFC	9/12/03	
	Washington NMNH	**3/17/03**	**12/31/03**
Roar	**Atlanta FMNH**	**12/6/03**	**6/04**
ROF	Tijuana	8/15/03	12/31/03
S&R	Amneville Gau	11/1/01	12/03
SAA	Atlanta FMNH	5/24/03	12/5/03
	Corsicana	11/1/03	5/31/04
	Dulles	**12/15/03**	**6/15/04**
	Edmonton Ody	2/14/03	6/28/04
	Hastings	**12/1/03**	**6/7/04**
	Lehi	11/1/03	4/1/04
	Melbourne WBS	10/25/01	4/04
	Myrtle Beach	5/1/03	12/31/03
	Penrith	3/8/02	3/04
	Saint Louis SC	9/26/03	1/25/04
	San Diego NHM	10/11/03	1/11/04
	Sydney WBS	10/25/01	4/04
	Syracuse	7/5/03	11/30/04
	Toronto OSC	1/17/03	7/16/04
SE	Ichikawa	4/1/03	3/31/04

Film	Theater	Open	Close
	Jakarta	11/25/03	11/25/04
	Xalapa	6/23/03	12/1/03
Sedona	Sedona	3/28/98	12/31/03
Skydance	Paris Geo	7/3/02	7/3/04
SOA	Dallas AA	2/26/99	
Solarmax	Alamogordo	9/1/03	8/30/04
	Calgary EC	5/15/03	5/14/04
	Cocoa	10/1/02	9/30/04
	Dwingeloo	6/18/03	5/30/04
	Hague	10/11/03	10/10/04
	Hibbing	9/1/03	8/30/04
	Jackson MS	10/15/03	10/14/04
	Kuala Lumpur NP	7/1/03	9/30/04
	Regina	1/1/03	12/31/03
	Taipei AM	3/1/01	6/30/04
SOSPI	Amneville Gau	10/1/03	10/31/04
	Apple Valley Imx	1/31/03	1/31/04
	Berlin CS	10/24/02	12/31/03
	Berlin Disc	10/24/02	12/31/03
	Bristol	10/21/02	12/31/03
	Chicago Imx	1/31/03	1/31/04
	Lehi	**12/1/03**	**2/28/04**
	London SM	3/10/03	3/31/04
	Miami Imx	5/16/03	10/31/04
	Myrtle Beach	1/31/03	1/31/04
	Natick JF	1/30/03	1/30/04
	Nuremberg	10/31/02	12/31/03
	Sacramento Imx	1/31/03	1/31/04
	Saitama	9/6/03	12/12/03
	Sakai FCSC	9/6/03	3/31/04
	Tempe Imx	1/31/03	1/31/04
SpaceSta	Aguascalientes	8/15/03	1/16/04
	Alamogordo	7/1/02	6/05
	Baltimore	5/24/02	5/05
	Berlin CS	5/28/02	12/03
	Birmingham AL	5/19/03	5/18/04
	Boston MOS	10/4/03	1/16/04
	Boston NEA	5/1/02	4/04
	Bremen	12/19/03	12/18/04
	Charlotte	10/24/03	5/18/04
	Col Springs Cmk	2/21/03	4/05
	Copenhagen	5/31/02	12/31/03
	Dallas Cmk	4/19/02	4/05
	Dayton	5/24/02	4/05
	Dearborn	7/7/03	3/31/04
	Denver MNS	9/1/02	3/31/04
	Galveston	5/24/02	5/05
	Garden City	4/19/02	5/05
	Grand Rapids JLT	5/31/02	5/04
	Halifax	3/7/03	3/6/04
	Hampton	5/24/02	5/05
	Harrisburg	6/1/02	6/04
	Hong Kong	1/1/03	12/31/03
	Huntsville	5/24/02	5/05
	Hutchinson	6/1/02	6/07
	Indianapolis Imx	5/23/02	4/04
	Katowice IT	4/11/03	4/10/04
	Kitakyushu	3/18/03	3/31/04
	KSC 2	4/19/02	4/18/04
	Langley FP	4/26/02	4/05
	Las Vegas Imx	4/19/02	4/18/04
	Leon Exp	12/1/03	5/31/04
	London BFI	4/27/02	4/26/04
	London SM	5/28/02	4/04
	Malta	12/1/03	11/30/04
	Melbourne WBS	4/19/02	4/04
	Mexico City Pap	6/1/03	2/1/04
	Miami Imx	5/1/02	4/04
	Natick JF	8/22/02	12/03
	Nuremberg	5/9/02	12/31/03
	Osaka Sun	4/19/02	4/04
	Paris Geo	10/15/03	9/30/04
	Philadelphia	6/1/02	5/04
	Poitiers Solido	2/1/03	1/31/04
	Sacramento Imx	5/1/02	4/04
	Salt Lake City CP	4/12/03	4/12/04
	Seattle PSC 2	5/17/02	5/04
	Sinsheim	5/9/02	5/8/04
	Sudbury	9/22/03	9/21/04
	Sydney WBS	4/19/02	4/04
	Tempe Imx	5/1/02	4/04
	Tokyo Mer	4/25/02	4/04
	Vancouver Imx	4/19/02	4/18/04
	Vienna LFC	1/1/03	12/31/03
	Warsaw IT	9/1/02	9/30/04
	Washington NASM	4/17/02	
	West Nyack Imx	5/1/02	4/04
	Woodbridge FP	4/26/02	4/05
SU	Chicago MSI	5/16/03	2/16/04
	Columbus COSI	6/21/03	12/26/03
	Corpus Christi	8/29/03	5/1/04
	Dallas Cmk	11/7/03	12/24/03
	Dayton	**9/27/02**	
	Dulles	**12/15/03**	
	Fort Worth	9/5/03	3/1/04
	Garden City	**5/26/03**	**8/31/04**
	Hamaoka	**10/1/03**	**3/31/04**
	Hampton	3/7/03	3/7/04
	Huntsville	3/1/03	3/1/04
	Hutchinson	**9/27/02**	
	Indianapolis Imx	9/26/03	12/31/03
	Jupiter Crn	5/16/03	3/16/04
	Kurume	**12/1/03**	**3/31/04**
	London ONT	**5/1/03**	**3/31/04**
	Lucerne	**9/24/02**	**2/04**
	Munich	3/1/03	12/31/03
	Sakai FCSC	**9/13/03**	**4/4/04**
	Sioux Falls	9/27/03	1/30/04
	Victoria	10/16/03	2/1/04
SVTS	Amneville Gau	11/1/03	1/4/04
	Apple Valley Imx	11/14/03	1/4/04
	Austin	11/28/03	1/16/04
	Belfast She	**11/1/03**	**1/4/04**
	Berlin CS	11/5/03	1/4/04
	Birmingham UK	**12/1/03**	**1/4/04**
	Boston NEA	**11/1/03**	**1/31/04**
	Bournemouth She	**11/1/03**	**1/4/04**
	Branson	10/31/03	1/4/04
	Bristol	11/22/03	1/4/04
	Calgary EC	11/27/03	1/4/04
	Cathedral City	11/7/03	1/4/04
	Charleston SC	11/27/03	1/4/04
	Chattanooga	11/21/03	1/4/04
	Chicago Imx	11/14/03	1/4/04
	Copenhagen	11/17/03	1/4/04
	Detroit	11/15/03	1/4/04
	Fort Lauderdale	11/1/03	1/4/04
	Fort Worth	11/14/03	1/4/04
	Galveston	**11/15/03**	**1/4/04**
	Garden City	11/21/03	1/4/04
	Glasgow	**11/15/03**	**1/4/04**
	Hampton	**11/5/03**	**1/4/04**
	Harrisburg	11/28/03	1/4/04
	Hull	11/15/03	1/4/04
	Huntsville	11/28/03	1/4/04
	Hutchinson	11/7/03	1/4/04
	Ichikawa	**11/1/03**	**2/28/04**
	Indianapolis CMI	11/10/03	1/4/04
	Kagoshima	**10/1/03**	**12/31/03**
	Kansas City Zoo	11/28/03	1/4/04
	Kaohsiung	**11/1/03**	**12/31/03**
	Katowice IT	11/28/03	1/4/04
	Kitakyushu	**11/1/03**	**12/30/03**
	Krakow IT	11/28/03	1/4/04
	Lansing JLT	11/25/03	1/4/04
	London BFI	12/8/03	1/4/04
	London SM	11/3/03	1/4/04
	Melbourne WBS	11/14/03	1/4/04
	Montreal VP	11/11/03	1/4/04
	Moscow	**12/20/03**	**2/28/04**
	Myrtle Beach	11/1/03	1/4/04
	Natick JF	11/1/03	1/4/04
	New Orleans	11/1/03	1/4/04
	Nuremberg	11/6/03	1/4/04
	Osaka Sun	**11/5/03**	**12/31/03**
	Prague IT	11/28/03	1/4/04
	Providence Imx	11/28/03	1/4/04
	Quebec	11/7/03	1/4/04
	Regina	**11/21/03**	**1/4/04**
	Sacramento Imx	11/7/03	1/4/04
	Saint Augustine	11/28/03	1/4/04
	Saint Louis SC	11/22/03	1/4/04
	Salt Lake City CP	**11/15/03**	**1/4/04**
	San Antonio 3D	11/5/03	1/4/04
	San Jose	11/21/03	1/4/04
	Seattle PSC 2	11/22/03	1/4/04
	Singapore GV	**11/1/03**	**1/4/04**
	Sinsheim	11/6/03	1/4/04
	Spokane	11/14/03	1/4/04
	Sudbury	11/8/03	1/4/04
	Sydney WBS	11/4/03	1/4/04
	Tempe Imx	11/14/03	1/4/04
	Tijuana	**11/15/03**	**1/15/04**
	Tokorozawa	**11/1/03**	**12/31/03**
	Tsuruga	**10/1/03**	**12/31/03**
	Tulsa Cmk	10/31/03	1/4/04
	Valencia Spn	11/1/03	1/4/04
	Vancouver Imx	11/14/03	1/4/04
	Victoria	11/28/03	1/4/04
	Vienna LFC	11/21/03	1/4/04
	Virginia Beach	11/22/03	1/4/04
	Warsaw IT	11/28/03	1/4/04
	West Nyack Imx	11/14/03	1/4/04
	Winnipeg Imx	11/14/03	1/4/04
T40	Birmingham AL	9/27/03	3/19/04
	Tampa MOSI	10/2/03	1/2/04
	Toronto OP	10/11/03	4/30/04
T90	Norwalk	11/20/98	12/03
TBAA	Baton Rouge	5/24/03	5/26/04
	Hutchinson	6/1/02	5/04
	Oakland	1/1/02	12/31/03
TF	Boston MOS	11/28/03	1/4/04
	Norwalk	12/13/03	12/21/03
	Oakland	3/15/03	3/14/04
	Philadelphia	10/15/03	1/10/04
	Washington NASM	7/1/76	
TR	Coomera	7/1/03	6/30/04
	Hague	6/27/03	12/14/03
	Mobile	9/27/03	12/24/03
Trex	Austin	10/11/03	3/12/04
	Berlin CS	1/21/00	12/03
	Birmingham UK	7/18/03	7/15/04
	Bournemouth She	2/7/03	2/6/04
	Chicago Imx	9/19/03	12/24/03

	Cleveland	8/15/03	8/14/04
Film	**Theater**	**Open**	**Close**
	Krakow IT	12/15/01	12/31/03
	Kuwait City	9/30/02	12/31/03
	London SM	7/25/03	7/24/04
	Mobile	5/5/03	5/4/04
	Prague IT	3/20/03	3/19/04
	San Antonio 3D	1/3/03	1/2/04
	Singapore GV	4/1/03	3/31/04
	Valencia Spn	9/15/03	9/12/04
	Vienna LFC	6/26/03	6/26/04
TRF	Little Rock	10/6/03	4/5/04
	Norwalk	12/26/03	2/12/04
TS	Birmingham UK	4/17/03	12/16/03
	Edmonton Ody	4/10/03	12/10/03
	Kansas City Zoo	6/10/03	12/10/03
	Las Vegas Imx	9/1/03	1/8/04
	Montreal VP	4/10/03	12/10/03
	Myrtle Beach	5/14/03	5/13/04
	Nuremberg	7/31/03	12/31/03
	Oklahoma City	7/11/03	3/6/04
	Regina	6/27/03	12/31/03
	Sacramento Imx	8/5/03	12/4/03
	San Jose	6/27/03	6/9/04
	Spokane	8/1/03	12/31/03
	Syracuse	5/17/03	
	Tampa MOSI	4/24/03	12/23/03
	Toronto OSC	5/30/03	1/31/04
	Vancouver SW	6/27/03	2/28/04
	Winnipeg Imx	9/10/03	1/9/04
UX	Harrisburg	8/1/03	2/28/04
VOTDS	Boston NEA	11/03	6/04
	Jersey City	9/23/03	3/24/04
	Los Angeles CSC	9/9/03	5/3/04
	Los Angeles CSC	9/9/03	5/3/04
	New York AMNH	11/11/03	7/11/04

	Seattle PSC 2	9/16/03	3/10/04
Film	**Theater**	**Open**	**Close**
	Syracuse	11/22/03	5/22/04
WAMnv	Paris Geo	1/10/00	
Whales	Berlin Disc	4/1/03	3/31/04
	Cocoa	7/1/02	12/31/03
	Killeen	8/22/03	1/19/04
	Krakow IT	8/1/03	1/31/04
	Norwalk	1/1/03	1/9/04
	San Diego RHF	7/1/03	6/30/04
	Vancouver SW	8/1/03	12/31/03
WOC	Goteborg	4/30/02	10/04
	Poitiers Imax 3D	1/1/02	12/04
Wolves	Taipei AM	7/19/03	7/18/04
YBS	**Addison Mar**	**12/25/03**	**4/04**
	Apple Valley Imx	**12/25/03**	**4/04**
	Cathedral City	**12/25/03**	**4/04**
	Charleston SC	**12/25/03**	**4/04**
	Chattanooga	**12/25/03**	**4/04**
	Chicago Imx	**12/25/03**	**4/04**
	Col Springs Cmk	**12/25/03**	**4/04**
	Columbus Mar	**12/25/03**	**4/04**
	Dallas Cmk	**12/25/03**	**4/04**
	Davenport	**12/25/03**	**4/04**
	Dearborn	**12/25/03**	**4/04**
	Dulles	**12/25/03**	**4/04**
	Duluth	**12/25/03**	**4/04**
	Fort Lauderdale	**12/25/03**	**4/04**
	Galveston	**12/25/03**	**4/04**
	Grand Rapids JLT	**12/25/03**	**4/04**
	Halifax	**12/25/03**	**4/04**
	Hampton	**12/25/03**	**4/04**
	Hull	**12/25/03**	**4/04**
	Indianapolis Imx	**12/25/03**	**4/04**
	Kansas City Zoo	**12/25/03**	**4/04**
	Lansing JLT	**12/25/03**	**4/04**

	Las Vegas Bre	**12/25/03**	**4/04**
Film	**Theater**	**Open**	**Close**
	London ONT	**12/25/03**	**4/04**
	Los Angeles Loe	**12/25/03**	**4/04**
	Los Angeles NA	**12/25/03**	**4/04**
	Louisville	**12/25/03**	**4/04**
	Lubbock	**12/25/03**	**4/04**
	Mobile	**12/25/03**	**4/04**
	Myrtle Beach	**12/25/03**	**4/04**
	Norwalk	**12/25/03**	**3/14/04**
	Pittsburgh CSC	**12/25/03**	**4/04**
	Providence Imx	**12/25/03**	**4/04**
	Quebec	**12/25/03**	**4/04**
	Raleigh Exp	**12/25/03**	**4/04**
	Richmond SMV	**12/25/03**	**3/13/04**
	Rochester Cmk	**12/25/03**	**4/04**
	Sacramento Imx	**12/25/03**	**4/04**
	Saint Augustine	**12/25/03**	**4/04**
	San Antonio 2D	**12/25/03**	**4/04**
	San Francisco Loe	**12/25/03**	**4/04**
	San Jose	**12/25/03**	**4/04**
	Seattle PSC 2	**12/25/03**	**4/04**
	Spokane	**12/25/03**	**4/04**
	Tulsa Cmk	**12/25/03**	**4/04**
	Vancouver SW	**12/25/03**	**4/04**
	Victoria	**12/25/03**	**4/04**
	Washington NMNH	**12/25/03**	**4/04**
	West Nyack Imx	**12/25/03**	**4/04**
	Woodridge Cmk	**12/25/03**	**4/04**
Yell	Taejon NSM	1/22/03	1/24/04
ZC	Zion	5/24/94	

December 2003 by Theater

Theater	**Film**	**Open**	**Close**
Addison Mar	MatrxRev	11/5/03	1/04
	YBS	**12/25/03**	**4/04**
Aguascalientes	**Dolphins**	**12/25/03**	**6/24/04**
	SpaceSta	8/15/03	1/16/04
Ahmedabad	DIS	2/11/03	2/10/04
Alamogordo	GC	7/1/03	12/31/03
	JGWC	7/3/03	12/2/03
	Solarmax	9/1/03	8/30/04
	SpaceSta	7/1/02	6/05
Albuquerque	**OO**	**10/1/03**	**3/30/04**
	Pulse	**11/15/03**	**8/30/04**
Alexandria	HB	10/1/03	9/30/04
Amneville Gau	CDS	5/1/03	12/31/03
	HaunCast	10/30/01	12/31/03
	Horses	3/1/03	3/1/04
	L5	3/1/03	3/1/04
	OW3D	4/19/03	4/18/04
	S&R	11/1/01	12/03
	SOSPI	10/1/03	10/31/04
	SVTS	11/1/03	1/4/04
Apple Valley Imx	Everest	9/1/03	12/31/03
	Horses	7/1/03	4/1/04
	IOTS	1/17/03	12/22/03
	MatrxRev	12/19/03	1/04
	SOSPI	1/31/03	1/31/04
	SVTS	11/14/03	1/4/04
	YBS	**12/25/03**	**4/04**
Atlanta FMNH	Pulse	9/6/03	2/6/04

Theater	**Film**	**Open**	**Close**
	Roar	**12/6/03**	**6/04**
	SAA	5/24/03	12/5/03
Austin	SVTS	11/28/03	1/16/04
	Trex	10/11/03	3/12/04
Baltimore	JIAC	7/1/03	6/30/04
	SpaceSta	5/24/02	5/05
Bangkok	CTPA	6/20/03	6/20/04
	Galapago	3/1/02	12/31/03
	MatrxRev	11/5/03	1/04
Barcelona	ALBT	11/27/03	5/31/04
	AlienAdv	4/1/03	4/30/04
	CTPA	11/26/01	12/31/03
	HaunCast	**5/7/02**	**6/30/04**
	HB	5/7/02	12/31/03
	MOE	5/1/03	12/31/03
	OO	5/1/03	4/30/04
Baton Rouge	TBAA	5/24/03	5/26/04
Belfast She	Cyberwor	2/1/03	1/31/04
	SVTS	**11/1/03**	**1/4/04**
Berlin CS	AlienAdv	3/1/00	
	CDS	1/21/00	12/31/03
	Cyberwor	**11/16/00**	**12/04**
	HaunCast	**4/5/01**	**6/30/04**
	MatrxRev	11/5/03	1/04
	OW3D	6/5/03	6/4/04
	SOSPI	10/24/02	12/31/03
	SpaceSta	5/28/02	12/03
	SVTS	11/5/03	1/4/04

Theater	**Film**	**Open**	**Close**
	Trex	1/21/00	12/03
Berlin Disc	Africa	4/1/00	
	ALBT	12/1/02	12/31/03
	AlienAdv	6/14/03	6/30/04
	Bugs	**10/18/03**	**11/1/04**
	E3D	6/1/03	12/31/03
	Extreme	**5/2/00**	**5/04**
	GC	4/1/02	3/31/04
	HaunCast	**4/5/01**	**6/30/04**
	HH	4/1/02	4/30/04
	India	10/1/03	9/30/04
	MOE	4/1/02	3/31/04
	OW3D	6/12/03	6/11/04
	SOSPI	10/24/02	12/31/03
	Whales	4/1/03	3/31/04
Birmingham AL	SpaceSta	5/19/03	5/18/04
	T40	9/27/03	3/19/04
Birmingham UK	Bugs	10/3/03	4/3/04
	Cyberwor	9/29/01	12/03
	SVTS	**12/1/03**	**1/4/04**
	Trex	7/18/03	7/15/04
	TS	4/17/03	12/16/03
Bogota	CV	11/28/03	9/28/04
	Dolphins	4/3/03	4/2/04
	JIAC	9/10/03	3/10/04
Boise Reg	MatrxRev	11/5/03	1/04
Boston MOS	Africa	10/4/03	12/16/03
	JGWC	10/3/03	4/2/04

Theater	Film	Open	Close
	L&C	9/28/02	6/04
	MOE	6/16/01	6/04
	SpaceSta	10/4/03	1/16/04
	TF	11/28/03	1/4/04
Boston NEA	Bugs	9/9/03	5/4/04
	CDS	9/26/02	12/31/03
	ITD	12/6/01	
	LW	**12/6/01**	**12/6/04**
	MatrxRev	11/5/03	1/04
	OW3D	2/11/03	8/10/04
	SpaceSta	5/1/02	4/04
	SVTS	**11/1/03**	**1/31/04**
	VOTDS	11/03	6/04
Bournemouth She	E3D	2/21/03	2/28/04
	SVTS	**11/1/03**	**1/4/04**
	Trex	2/7/03	2/6/04
Bradford	Bugs	7/9/03	4/3/04
	MatrxRev	11/28/03	1/04
	MOE	4/1/03	12/31/03
Branson	CRA	3/15/03	3/15/04
	CTPA	3/14/03	2/1/04
	L&C	5/3/02	4/04
	Ozarks	1/93	12/03
	SVTS	10/31/03	1/4/04
Bratislava	AllAcces	5/13/03	5/14/04
	E3D	1/15/03	1/31/04
	HB	2/1/03	3/31/04
	OW3D	8/1/03	7/31/04
	Pulse	**11/28/03**	**12/6/03**
Bremen	**AEK**	**12/19/03**	
	ITD	**12/19/03**	**12/18/04**
	SpaceSta	12/19/03	12/18/04
Bristol	Bugs	3/18/03	3/18/04
	Cyberwor	10/20/00	12/03
	SOSPI	10/21/02	12/31/03
	SVTS	11/22/03	1/4/04
Brussels	HB	5/1/02	12/31/03
Buffalo Reg	MatrxRev	11/5/03	1/04
Buford Reg	MatrxRev	11/5/03	1/04
Calcutta	MOTM	10/10/03	
Calgary EC	Bears	6/26/03	12/03
	India	9/12/03	3/04
	OO	**12/26/03**	**3/30/04**
	Solarmax	5/15/03	5/14/04
	SVTS	11/27/03	1/4/04
Calgary FP	MatrxRev	11/5/03	1/04
Calgary SC	AJ	9/26/03	6/18/04
	India	12/1/03	5/04
	Pulse	9/26/03	4/1/04
Cape Town ISA	MatrxRev	11/5/03	1/04
Castle Rock	EMSH	3/92	
Cathedral City	L&C	8/15/03	2/14/04
	MatrxRev	11/5/03	1/04
	SVTS	11/7/03	1/4/04
	YBS	**12/25/03**	**4/04**
Cedar Rapids	ALBT	8/1/03	2/1/04
	CDS	7/1/03	12/31/03
	MatrxRev	**12/26/03**	**1/04**
	OC	**11/1/03**	**2/28/04**
Charleston SC	Galapago	9/1/03	3/1/04
	MatrxRev	11/5/03	1/04
	SVTS	11/27/03	1/4/04
	YBS	**12/25/03**	**4/04**
Charleston WV	LS	7/10/03	1/9/04
Charlotte	SpaceSta	10/24/03	5/18/04
Chattanooga	CRA	9/3/03	5/3/04
	OW3D	2/22/03	2/21/04
	SVTS	11/21/03	1/4/04
	YBS	**12/25/03**	**4/04**
Chicago Imx	India	8/15/03	
	MatrxRev	11/5/03	1/04
	SOSPI	1/31/03	1/31/04
	SVTS	11/14/03	1/4/04
	Trex	9/19/03	12/24/03
	YBS	**12/25/03**	**4/04**
Chicago MSI	JGWC	10/10/03	4/9/04
	SU	5/16/03	2/16/04
Cincinnati	MOE	5/1/03	12/31/03
Cleveland	CRA	11/13/03	2/14/04
	Trex	8/15/03	8/14/04
Cocoa	MOE	4/16/03	12/31/03
	Solarmax	10/1/02	9/30/04
	Whales	7/1/02	12/31/03
Col Springs Cmk	M3D	10/24/03	12/31/03
	MatrxRev	11/5/03	1/04
	OW3D	11/14/03	11/14/04
	SpaceSta	2/21/03	4/05
	YBS	**12/25/03**	**4/04**
Columbus COSI	**AR**	**12/26/03**	**6/1/04**
	Bears	10/4/03	4/04
	Pulse	3/21/03	6/15/04
	SU	6/21/03	12/26/03
Columbus Mar	MatrxRev	11/5/03	1/04
	YBS	**12/25/03**	**4/04**
Coomera	**India**	**12/1/03**	**12/26/04**
	TR	7/1/03	6/30/04
Copenhagen	CRA	5/15/03	1/15/04
	CV	9/2/98	
	MOE	12/1/01	12/03
	Pulse	9/26/03	3/25/04
	SpaceSta	5/31/02	12/31/03
	SVTS	11/17/03	1/4/04
Corpus Christi	SU	8/29/03	5/1/04
Corsicana	SAA	11/1/03	5/31/04
Dallas AA	SOA	2/26/99	
Dallas Cmk	India	2/21/03	12/03
	MatrxRev	11/5/03	1/04
	SpaceSta	4/19/02	4/05
	SU	11/7/03	12/24/03
	YBS	**12/25/03**	**4/04**
Dallas SP	**AR**	**11/28/03**	**5/28/04**
	OC	9/26/03	8/26/04
	Pulse	5/27/03	12/1/03
Davenport	Everest	11/28/03	7/1/04
	MOE	9/5/03	12/24/03
	YBS	**12/25/03**	**4/04**
Dayton	SpaceSta	5/24/02	4/05
	SU	**9/27/02**	
Dearborn	MatrxRev	11/5/03	1/04
	Pulse	**11/1/03**	**3/30/04**
	SpaceSta	7/7/03	3/31/04
	YBS	**12/25/03**	**4/04**
Denver CC Reg	MatrxRev	11/5/03	1/04
Denver MNS	ALBT	6/1/03	12/31/03
	HB	9/1/02	9/30/04
	SpaceSta	9/1/02	3/31/04
Detroit	CRA	7/5/03	3/5/04
	SVTS	11/15/03	1/4/04
Dublin Reg	MatrxRev	11/5/03	1/04
Dulles	**AR**	**12/15/03**	**5/17/04**
	SAA	**12/15/03**	**6/15/04**
	SU	**12/15/03**	
	YBS	**12/25/03**	**4/04**
Duluth	JGWC	9/5/03	2/4/04
	YBS	**12/25/03**	**4/04**
Durban ISA	MatrxRev	11/5/03	1/04
Dwingeloo	HB	4/27/02	5/04
	Solarmax	6/18/03	5/30/04
Edmonton FP	MatrxRev	11/5/03	1/04
Edmonton Ody	HB	6/22/02	9/30/04
	Kilimanj	10/10/03	2/10/04
	SAA	2/14/03	6/28/04
	TS	4/10/03	12/10/03
Espinho	HB	7/19/03	7/31/04
Fort Lauderdale	L&C	9/26/03	9/25/04
	MOE	5/25/02	12/05
	Pulse	6/21/03	1/6/04
	SVTS	11/1/03	1/4/04
	YBS	**12/25/03**	**4/04**
Fort Worth	CV	1/7/03	12/31/03
	Horses	1/10/03	1/9/04
	L&C	9/1/03	2/28/04
	Pulse	8/3/03	2/3/04
	SU	9/5/03	3/1/04
	SVTS	11/14/03	1/4/04
Fujisawa	JGWC	10/1/03	4/1/04
Galveston	Bugs	5/23/03	5/23/04
	HaunCast	9/9/01	12/31/03
	OW3D	3/1/03	2/29/04
	SpaceSta	5/24/02	5/05
	SVTS	**11/15/03**	**1/4/04**
	YBS	**12/25/03**	**4/04**
Garden City	SpaceSta	4/19/02	5/05
	SU	**5/26/03**	**8/31/04**
	SVTS	11/21/03	1/4/04
Garza Garcia	AJ	10/1/03	3/31/04
Glasgow	Bugs	9/26/03	3/26/04
	Cyberwor	**10/1/02**	**12/31/04**
	SVTS	**11/15/03**	**1/4/04**
Goteborg	ATSOT	10/2/01	10/04
	HaunCast	4/15/03	4/30/04
	WOC	4/30/02	10/04
Grand Rapids JLT	HB	8/30/02	12/31/03
	MatrxRev	11/5/03	1/04
	SpaceSta	5/31/02	5/04
	YBS	**12/25/03**	**4/04**
Guayaquil	DIA	11/15/03	11/15/04
	Extreme	10/31/03	10/30/04
	Galapago	11/15/03	11/15/04
	HB	11/1/03	11/30/04
Hague	ALBT	9/1/03	3/1/04
	HB	10/10/01	10/10/04
	MOE	7/1/03	6/30/04
	OM	6/30/03	8/31/04
	Solarmax	10/11/03	10/10/04
	TR	6/27/03	12/14/03
Halifax	Bugs	10/3/03	3/25/04
	IOTS	7/11/03	6/10/04
	MatrxRev	11/5/03	1/04
	SpaceSta	3/7/03	3/6/04
	YBS	**12/25/03**	**4/04**
Hamaoka	**SU**	**10/1/03**	**3/31/04**
Hampton	AR	10/3/03	5/30/04
	Bears	10/28/02	
	MatrxRev	11/5/03	
	SpaceSta	5/24/02	5/05
	SU	3/7/03	3/7/04
	SVTS	**11/5/03**	**1/4/04**
	YBS	**12/25/03**	**4/04**
Harrisburg	CRA	6/14/03	2/14/04
	ITD	9/9/99	12/03

Theater	Film	Open	Close
	JGWC	10/1/03	4/1/04
	SpaceSta	6/1/02	6/04
	SVTS	11/28/03	1/4/04
	UX	8/1/03	2/28/04
Hartberg	GC	9/6/03	9/5/04
Hartford Crn	AR	6/13/03	12/13/03
	E3Dcc	8/1/03	5/31/04
Hastings	OO	9/8/03	3/8/04
	Pulse	6/10/03	12/8/03
	SAA	**12/1/03**	**6/7/04**
Hibbing	Antarc	9/1/03	8/30/04
	Solarmax	9/1/03	8/30/04
Hong Kong	OM	8/1/03	1/31/04
	SpaceSta	1/1/03	12/31/03
Houston MNS	**AJ**	**8/1/03**	**1/1/04**
	Alaska	9/3/03	9/30/04
	JGWC	10/24/03	3/23/04
	L&C	1/17/03	3/31/04
	LS	9/15/03	1/15/04
Houston Reg	MatrxRev	11/5/03	1/04
Hull	Pulse	7/3/03	1/6/04
	SVTS	11/15/03	1/4/04
	YBS	**12/25/03**	**4/04**
Huntsville	DIS	5/1/01	4/04
	SpaceSta	5/24/02	5/05
	SU	3/1/03	3/1/04
	SVTS	11/28/03	1/4/04
Hutchinson	Bugs	6/12/03	3/11/04
	SpaceSta	6/1/02	6/07
	SU	**9/27/02**	
	SVTS	11/7/03	1/4/04
	TBAA	6/1/02	5/04
Hyderabad	BP	8/15/03	8/14/04
	Everest	6/03	5/04
	MatrxRev	11/5/03	1/04
Ichikawa	SE	4/1/03	3/31/04
	SVTS	**11/1/03**	**2/28/04**
Indianapolis CMI	SVTS	11/10/03	1/4/04
Indianapolis Imx	Apollo13	8/22/03	12/7/03
	MatrxRev	12/19/03	1/04
	SpaceSta	5/23/02	4/04
	SU	9/26/03	12/31/03
	YBS	**12/25/03**	**4/04**
Irvine Reg	MatrxRev	11/5/03	1/04
Jackson MS	MOE	7/1/03	2/28/04
	Solarmax	10/15/03	10/14/04
Jakarta	AR	12/6/02	12/6/03
	SE	11/25/03	11/25/04
Jersey City	**Pulse**	**3/3/03**	**12/31/03**
	VOTDS	9/23/03	3/24/04
Jupiter Crn	HB	9/1/03	5/31/04
	SU	5/16/03	3/16/04
Kagawa	**AlienAdv**	**9/9/03**	**3/7/04**
Kagoshima	**SVTS**	**10/1/03**	**12/31/03**
Kansas City Sci	AR	5/31/03	1/4/04
	Bugs	4/7/03	1/8/04
	OC	7/29/03	1/8/04
	Pulse	**12/26/03**	**5/27/04**
Kansas City Zoo	CRA	4/26/03	12/26/03
	MatrxRev	11/26/03	1/04
	SVTS	11/28/03	1/4/04
	TS	6/10/03	12/10/03
	YBS	**12/25/03**	**4/04**
Kaohsiung	MOF	10/1/03	4/1/04
	SVTS	**11/1/03**	**12/31/03**
Karlshamn	CV	4/15/03	9/14/04
	Dolphins	9/15/03	2/05
Katowice IT	AEK	7/5/02	1/4/04
	Cyberwor	12/6/02	12/5/03
	MatrxRev	11/03	1/04
	MOE	6/1/03	12/31/03
	SpaceSta	4/11/03	4/10/04
	SVTS	11/28/03	1/4/04
Killeen	Whales	8/22/03	1/19/04
King of Prussia Reg		MatrxRev	11/5/03
	1/04		
Kitakyushu	**AlienAdv**	**12/1/03**	**3/31/04**
	AllAcces	4/3/03	1/3/04
	SpaceSta	3/18/03	3/31/04
	SVTS	**11/1/03**	**12/30/03**
Kofu	JGWC	7/1/03	12/31/03
Krakow IT	Galapago	4/11/03	4/10/04
	MatrxRev	11/03	1/04
	SVTS	11/28/03	1/4/04
	Trex	12/15/01	12/31/03
	Whales	8/1/03	1/31/04
KSC 1	Apollo13	9/20/02	12/04
KSC 2	SpaceSta	4/19/02	4/18/04
Kuala Lumpur NP	**MOTM**	**12/15/03**	**12/31/04**
	Solarmax	7/1/03	9/30/04
Kurume	**SU**	**12/1/03**	**3/31/04**
Kuwait City	AJ	11/21/03	5/21/04
	Cyberwor	12/25/00	12/31/03
	FOK	4/17/00	4/16/04
	ITD	12/25/00	12/03
	Trex	9/30/02	12/31/03
La Coruna	HB	10/4/02	12/27/03
Laie	Dolphins	5/1/01	
	LS	5/1/01	
Langley FP	MatrxRev	11/5/03	1/04
	SpaceSta	4/26/02	4/05
Lansing JLT	OO	11/25/03	6/15/04
	SVTS	11/25/03	1/4/04
	YBS	**12/25/03**	**4/04**
Las Palmas	HB	4/11/03	12/31/03
Las Vegas Bre	**YBS**	**12/25/03**	**4/04**
Las Vegas Imx	**Everest**	**11/17/03**	**5/6/04**
	HaunCast	**3/12/02**	**10/31/04**
	MatrxRev	11/03	1/04
	OW3D	10/3/03	10/3/04
	SpaceSta	4/19/02	4/18/04
	TS	9/1/03	1/8/04
Lehi	SAA	11/1/03	4/1/04
	SOSPI	**12/1/03**	**2/28/04**
Leon Exp	SpaceSta	12/1/03	5/31/04
Lincolnshire Reg	MatrxRev	11/5/03	1/04
Little Rock	TRF	10/6/03	4/5/04
Loch Lomond	LOLL	7/24/02	
London BFI	Bugs	10/3/03	4/3/04
	Everest	5/26/03	12/31/03
	HaunCast	12/1/01	3/31/04
	MatrxRev	11/03	1/04
	SpaceSta	4/27/02	4/26/04
	SVTS	12/8/03	1/4/04
London ONT	BATB	7/18/03	12/20/03
	JGWC	6/1/03	6/30/04
	LS	9/1/03	2/05
	MatrxRev	12/19/03	1/04
	SU	**5/1/03**	**3/31/04**
	YBS	**12/25/03**	**4/04**
London SM	Bugs	10/3/03	4/3/04
	Everest	5/3/03	12/31/03
	SOSPI	3/10/03	3/31/04
	SpaceSta	5/28/02	4/04
	SVTS	11/3/03	1/4/04
	Trex	7/25/03	7/24/04
Los Angeles CSC	VOTDS	9/9/03	5/3/04
	VOTDS	9/9/03	5/3/04
Los Angeles Loe	MatrxRev	11/5/03	1/04
	YBS	**12/25/03**	**4/04**
Los Angeles NA	MatrxRev	11/5/03	1/04
	YBS	**12/25/03**	**4/04**
Louisville	**YBS**	**12/25/03**	**4/04**
Lubbock	GOTA	9/12/03	12/24/03
	YBS	**12/25/03**	**4/04**
Lucerne	Alaska	2/2/02	2/5/04
	HB	9/6/03	12/31/04
	LS	**5/1/03**	**2/5/04**
	MOF	**11/29/03**	**2/5/04**
	SU	**9/24/02**	**2/04**
Madrid	AlienAdv	3/26/03	3/31/04
	E3D	**10/26/00**	**3/31/04**
	HaunCast	**6/12/02**	**6/30/04**
	HB	11/6/02	12/31/04
	L5	6/25/03	6/24/04
	MatrxRev	11/5/03	1/04
	MOE	5/1/03	12/31/03
Malta	E3D	8/1/03	7/31/04
	HaunCast	7/26/03	8/31/04
	HB	9/15/03	9/30/04
	MOE	4/15/03	4/14/04
	SpaceSta	12/1/03	11/30/04
Manchester UCI	AlienAdv	7/25/03	8/1/04
	HaunCast	9/1/02	2/04
	HB	10/12/01	12/31/03
	MatrxRev	11/28/03	1/04
	MOE	7/1/02	6/04
Melbourne WBS	Antarc	2/03	2/04
	AR	10/23/03	5/23/04
	Bugs	4/11/03	4/11/04
	Cyberwor	6/22/01	12/04
	HaunCast	9/13/01	8/04
	HB	10/7/02	3/31/04
	M3D	11/20/03	11/30/04
	MOE	10/1/02	12/31/03
	SAA	10/25/01	4/04
	SpaceSta	4/19/02	4/04
	SVTS	11/14/03	1/4/04
Memphis Pink	CRA	6/28/03	3/5/04
	JGWC	11/15/03	6/25/04
Menlyn ISA	India	9/17/03	3/04
	MatrxRev	11/5/03	1/04
Mexico City Pap	Bugs	6/1/03	2/1/04
	SpaceSta	6/1/03	2/1/04
Miami Imx	MatrxRev	11/5/03	1/04
	SOSPI	5/16/03	10/31/04
	SpaceSta	5/1/02	4/04
Milwaukee	Bugs	6/20/03	1/20/04
	L&C	10/1/02	3/31/04
Mississauga FP	MatrxRev	11/5/03	1/04
Mobile	GC	12/1/02	12/31/03
	India	9/1/03	3/1/04
	TR	9/27/03	12/24/03
	Trex	5/5/03	5/4/04
	YBS	**12/25/03**	**4/04**
Montreal FP	MatrxRev	11/5/03	1/04
Montreal VP	Bugs	10/9/03	3/1/04
	SVTS	11/11/03	1/4/04
	TS	4/10/03	12/10/03
Moscow	AEK	4/4/03	4/2/04
	Extreme	4/4/03	4/4/04

Theater	Film	Open	Close
	MatrxRev	11/5/03	1/04
	OW3D	9/19/03	9/18/04
	SVTS	**12/20/03**	**2/28/04**
Mumbai	Apollo13	10/1/03	9/30/04
	MatrxRev	11/5/03	1/04
Munich	Bugs	11/1/03	1/1/04
	CRA	4/1/03	3/31/04
	E3D	**1/15/01**	**12/31/04**
	HaunCast	9/4/03	2/28/04
	HB	**4/18/02**	**12/31/04**
	JGWC	7/1/03	7/1/04
	SU	3/1/03	12/31/03
Myrtle Beach	Alaska	4/1/03	4/1/04
	AlienAdv	8/1/03	2/28/04
	Bears	1/1/03	12/1/03
	CRA	6/1/03	3/15/04
	LW	**5/1/02**	**5/1/04**
	OC	10/1/03	4/1/04
	SAA	5/1/03	12/31/03
	SOSPI	1/31/03	1/31/04
	SVTS	11/1/03	1/4/04
	TS	5/14/03	5/13/04
	YBS	**12/25/03**	**4/04**
Nashville Reg	MatrxRev	11/5/03	1/04
	OC	6/25/03	1/25/04
Natick JF	ATSOT	8/22/03	5/31/04
	Bugs	9/9/03	9/9/04
	Cyberwor	6/20/03	6/19/04
	E3D	**7/1/02**	**3/31/04**
	HB	**11/15/02**	**3/31/04**
	MatrxRev	11/5/03	1/04
	SOSPI	1/30/03	1/30/04
	SpaceSta	8/22/02	12/03
	SVTS	11/1/03	1/4/04
New Orleans	Bugs	3/12/03	3/12/04
	L&C	1/1/03	12/31/03
	MatrxRev	11/5/03	1/04
	MOE	8/4/03	2/28/04
	SVTS	11/1/03	1/4/04
New Rochelle Reg	MatrxRev	11/5/03	1/04
New York AMNH	CRA	4/11/03	2/14/04
	India	**10/11/03**	**4/30/04**
	LW	10/1/03	
	VOTDS	11/11/03	7/11/04
New York Loe	MatrxRev	11/5/03	1/04
Norwalk	Dolphins	6/13/03	2/15/04
	L&C	1/17/03	
	MOE	1/1/03	1/9/04
	Pulse	8/1/03	1/16/04
	T90	11/20/98	12/03
	TF	12/13/03	12/21/03
	TRF	12/26/03	2/12/04
	Whales	1/1/03	1/9/04
	YBS	**12/25/03**	**3/14/04**
Nuremberg	Africa	12/15/01	12/31/03
	ATSOT	12/22/01	12/31/03
	Bugs	11/1/03	11/1/04
	Cyberwor	2/12/03	2/11/04
	Extreme	**12/22/01**	**3/31/04**
	GC	12/1/02	12/31/03
	GP	10/2/03	3/31/04
	HaunCast	5/28/03	5/31/04
	HB	7/4/02	6/30/04
	MOE	1/3/03	12/31/03
	SOSPI	10/31/02	12/31/03
	SpaceSta	5/9/02	12/31/03
	SVTS	11/6/03	1/4/04
	TS	7/31/03	12/31/03
Oakland	HB	8/30/02	12/31/03
	L&C	6/1/03	5/31/04
	MOE	1/1/02	6/04
	TBAA	1/1/02	12/31/03
	TF	3/15/03	3/14/04
Oklahoma City	TS	7/11/03	3/6/04
Omaha	CRA	6/1/03	12/31/03
	India	9/1/03	2/29/04
Ontario Reg	MatrxRev	11/5/03	1/04
Orlando SC	MOF	9/18/03	5/28/04
	Pulse	5/26/03	1/3/04
Osaka Sun	Pulse	9/1/03	12/1/03
	SpaceSta	4/19/02	4/04
	SVTS	**11/5/03**	**12/31/03**
Ota Gumma	OO	4/26/03	3/30/04
Oulu	Alaska	5/1/03	4/30/04
Paris Geo	AR	4/11/03	4/11/04
	Horses	4/1/03	3/31/04
	India	10/22/03	4/21/04
	Pulse	2/5/03	2/5/04
	Skydance	7/3/02	7/3/04
	SpaceSta	10/15/03	9/30/04
	WAMnv	1/10/00	
Parker	Africa	8/29/03	8/29/04
	OO	12/20/02	2/28/04
Penrith	LS	7/4/03	7/3/04
	MOE	7/4/03	7/3/04
	SAA	3/8/02	3/04
Pensacola	Dolphins	9/26/03	12/24/03
	Everest	12/26/03	3/25/04
	MOF	11/8/96	
Philadelphia	HB	4/11/03	4/30/04
	JGWC	9/13/03	3/12/04
	Pulse	6/27/03	12/27/03
	SpaceSta	6/1/02	5/04
	TF	10/15/03	1/10/04
Phoenix	L&C	6/1/03	12/31/03
	LW	6/1/01	4/15/04
	Pulse	7/3/03	1/7/04
Pitea	Dolphins	5/15/03	5/04
	E3Dcc	1/15/01	1/1/04
	HB	10/25/03	9/30/04
	JIAC	9/15/03	9/14/04
Pittsburgh CSC	JGWC	10/17/03	3/04
	L&C	6/20/03	6/04
	MatrxRev	11/5/03	1/04
	YBS	**12/25/03**	**4/04**
Poitiers Imax	CTPA	2/1/02	1/31/04
Poitiers Imax 3D	Cyberwor	2/1/01	1/06
	WOC	1/1/02	12/04
Poitiers Omni	Pulse	4/3/03	12/1/04
Poitiers Solido	SpaceSta	2/1/03	1/31/04
Portland	JGWC	10/17/03	4/16/04
	MOE	11/2/01	6/04
	Pulse	6/21/03	1/1/04
Prague IT	AEK	3/20/03	3/19/04
	BP	10/9/03	10/8/04
	Cyberwor	9/11/03	9/10/04
	ITD	3/20/03	3/19/04
	MatrxRev	11/13/03	1/04
	SVTS	11/28/03	1/4/04
	Trex	3/20/03	3/19/04
Providence Imx	CRA	6/30/03	3/1/04
	MatrxRev	12/19/03	1/04
	SVTS	11/28/03	1/4/04
	YBS	**12/25/03**	**4/04**
Puebla	**Bears**	**5/15/03**	**1/31/04**
	HB	8/1/03	1/31/04
Quebec	**Bugs**	**5/16/03**	**5/1/04**
	HB	**9/19/03**	**3/31/04**
	LW	**9/9/03**	**4/9/04**
	SVTS	11/7/03	1/4/04
	YBS	**12/25/03**	**4/04**
Raleigh Exp	MatrxRev	11/26/03	1/04
	Pulse	6/14/03	1/4/04
	YBS	**12/25/03**	**4/04**
Regina	Bears	9/1/03	3/1/04
	India	10/5/03	4/04
	Solarmax	1/1/03	12/31/03
	SVTS	**11/21/03**	**1/4/04**
	TS	6/27/03	12/31/03
Reno Fleisch	L&C	6/1/03	1/31/04
Richmond SMV	Extreme	6/14/03	12/24/03
	HB	**9/20/03**	**1/9/04**
	L&C	4/5/03	1/9/04
	LW	**4/15/02**	**6/30/04**
	YBS	**12/25/03**	**3/13/04**
Rochester Cmk	**AR**	**7/25/03**	**1/1/04**
	Bugs	10/24/03	1/8/04
	MatrxRev	11/5/03	1/04
	OO	11/1/03	4/23/04
	YBS	**12/25/03**	**4/04**
Rochester MSC	L&C	7/1/03	2/1/04
Sacramento Imx	GC	3/1/03	12/31/03
	Kilimanj	8/1/03	1/1/04
	MatrxRev	11/26/03	1/04
	SOSPI	1/31/03	1/31/04
	SpaceSta	5/1/02	4/04
	SVTS	11/7/03	1/4/04
	TS	8/5/03	12/4/03
	YBS	**12/25/03**	**4/04**
Saint Augustine	DIA	8/1/03	1/31/04
	GOTA	9/5/03	12/24/03
	LW	**8/1/03**	**2/1/04**
	MOF	5/7/03	12/31/03
	SVTS	11/28/03	1/4/04
	YBS	**12/25/03**	**4/04**
Saint Félicien	**Bears**	**7/1/03**	**5/1/04**
Saint Louis SC	Everest	9/26/03	1/29/04
	L&C	9/26/03	5/31/04
	SAA	9/26/03	1/25/04
	SVTS	11/22/03	1/4/04
Saitama	SOSPI	9/6/03	12/12/03
Sakai FCSC	SOSPI	9/6/03	3/31/04
	SU	**9/13/03**	**4/4/04**
Salt Lake City CP	Beavers	4/11/03	3/31/04
	Bugs	7/24/03	7/24/04
	SpaceSta	4/12/03	4/12/04
	SVTS	**11/15/03**	**1/4/04**
San Antonio 2D	Alamo		
	JGWC	9/5/03	1/4/04
	MatrxRev	11/5/03	1/04
	YBS	**12/25/03**	**4/04**
San Antonio 3D	OW3D	10/15/03	10/14/04
	SVTS	11/5/03	1/4/04
	Trex	1/3/03	1/2/04
San Diego NHM	OO	3/31/01	12/31/03
	SAA	10/11/03	1/11/04
San Diego RHF	ALBT	11/14/03	3/31/04
	Bugs	**8/8/03**	**1/8/04**
	L&C	8/2/02	6/04
	MOE	11/1/01	6/04
	Whales	7/1/03	6/30/04

Theater	Film	Open	Close
San Francisco Loe	MatrxRev	11/5/03	1/04
	YBS	**12/25/03**	**4/04**
San Jose	Bugs	10/1/03	8/1/04
	CRA	4/9/03	12/9/03
	LW	**6/1/03**	**1/1/04**
	SVTS	11/21/03	1/4/04
	TS	6/27/03	6/9/04
	YBS	**12/25/03**	**4/04**
San Simeon	HCBTD	8/17/96	
Sandy	AR	4/18/03	4/15/04
Seattle Dome	OO	11/15/03	9/30/04
Seattle PSC 1	L&C	9/2/02	6/30/04
Seattle PSC 2	**Bugs**	**12/27/03**	**12/1/04**
	MatrxRev	11/5/03	1/04
	SpaceSta	5/17/02	5/04
	SVTS	11/22/03	1/4/04
	VOTDS	9/16/03	3/10/04
	YBS	**12/25/03**	**4/04**
Sedona	Sedona	3/28/98	12/31/03
Seoul	AEK	12/15/03	7/15/04
Shanghai Dome	GC	1/31/03	1/30/04
Shreveport	AR	7/6/03	2/5/04
	L&C	9/1/02	12/31/03
	Pulse	**11/13/03**	**5/13/04**
Singapore DC	OnGuard	2/13/99	12/03
Singapore GV	AEK	11/21/02	
	Cyberwor	4/1/03	
	Everest	9/15/03	9/15/04
	HaunCast	9/1/03	9/30/04
	ITD	1/15/03	
	MatrxRev	11/5/03	1/04
	SVTS	**11/1/03**	**1/4/04**
	Trex	4/1/03	3/31/04
Singapore SC	Bugs	10/19/03	3/19/04
	CRA	4/22/03	
Sinsheim	E3D	5/16/03	3/31/04
	Galapago	**3/10/01**	**12/31/04**
	SpaceSta	5/9/02	5/8/04
	SVTS	11/6/03	1/4/04
Sioux Falls	Pulse	9/27/03	1/30/04
	SU	9/27/03	1/30/04
Speyer Dome	HB	6/6/02	3/31/04
Speyer Imax	ALBT	9/18/03	5/18/04
	Extreme	2/8/02	3/31/04
	MOE	2/1/01	6/04
Spokane	MatrxRev	11/5/03	1/04
	Pulse	8/23/03	12/4/03
	SVTS	11/14/03	1/4/04
	TS	8/1/03	12/31/03
	YBS	**12/25/03**	**4/04**
Stockholm	ALBT	9/20/02	3/31/04
	Bugs	9/1/03	9/1/04
	CRA	5/9/03	2/9/04
	E3Dcc	8/1/03	2/28/04
	HB	11/30/01	12/31/04
Sudbury	Bears	5/01	
	CTPA	5/5/03	6/30/04
	Cyberwor	**1/16/03**	**2/1/04**
	SpaceSta	9/22/03	9/21/04
	SVTS	11/8/03	1/4/04
Sydney WBS	ALBT	3/6/03	12/31/03
	Antarc	2/03	2/04
	AR	4/1/03	1/1/04
	Bears	**2/1/03**	**4/1/04**
	Bugs	4/11/03	4/11/04
	CTPA	3/14/02	3/04
	Cyberwor	6/22/01	12/03
	HaunCast	9/20/01	8/04
	HB	7/22/02	3/31/04
	M3D	11/20/03	11/30/04
	MOE	10/1/02	12/31/03
	Pulse	10/20/03	4/20/04
	SAA	10/25/01	4/04
	SpaceSta	4/19/02	4/04
	SVTS	11/4/03	1/4/04
Syracuse	AR	10/4/03	2/16/04
	E3Dcc	**9/14/02**	**3/31/04**
	SAA	7/5/03	11/30/04
	TS	5/17/03	
	VOTDS	11/22/03	5/22/04
Taejon NSM	Yell	1/22/03	1/24/04
Taichung NMNS	CRA	8/1/03	
Taipei AM	L5	1/15/03	1/14/04
	Solarmax	3/1/01	6/30/04
	Wolves	7/19/03	7/18/04
Taipei MCRC	India	7/1/02	
	OO	1/1/03	12/31/03
Tallahassee	**Apollo13**	**11/1/03**	**12/31/03**
	BP	8/15/03	5/31/04
	MOE	9/6/03	12/31/04
Tampa MOSI	GOTA	10/4/03	4/1/04
	L&C	7/25/03	1/4/04
	T40	10/2/03	1/2/04
	TS	4/24/03	12/23/03
Tampa Reg	**HaunCast**	**9/12/03**	**12/31/03**
	MatrxRev	11/5/03	1/04
Taranto	Cyberwor	7/24/03	7/23/04
Tel Aviv NL	Everest	11/26/02	11/25/04
Tempe Imx	Bugs	9/12/03	12/24/03
	HaunCast	9/24/03	8/31/04
	MatrxRev	12/19/03	1/04
	SOSPI	1/31/03	1/31/04
	SpaceSta	5/1/02	4/04
	SVTS	11/14/03	1/4/04
Tianjin	GC	2/1/03	1/31/04
Tijuana	AJ	10/4/03	4/1/04
	CV	10/25/03	8/1/04
	FEOC	10/25/03	
	HB	8/17/02	12/31/03
	OMATS	10/25/03	7/1/04
	OO	10/18/01	12/31/03
	ROF	8/15/03	12/31/03
	SVTS	**11/15/03**	**1/15/04**
Tokorozawa	Alaska	10/1/02	12/31/03
	SVTS	**11/1/03**	**12/31/03**
Tokyo Mer	MatrxRev	11/5/03	1/04
	SpaceSta	4/25/02	4/04
Toronto FP	MatrxRev	11/5/03	1/04
Toronto OP	Antarc	4/1/03	3/31/04
	GF	10/11/03	4/30/04
	India	5/1/03	12/31/04
	T40	10/11/03	4/30/04
Toronto OSC	CRA	10/17/03	3/31/05
	HB	10/12/01	6/30/04
	SAA	1/17/03	7/16/04
	TS	5/30/03	1/31/04
Townsville	IOTS	7/19/02	7/18/04
Tsuruga	**SVTS**	**10/1/03**	**12/31/03**
Tulsa Cmk	MatrxRev	11/5/03	1/04
	OW3D	6/20/03	6/19/04
	Pulse	**10/17/03**	**1/15/04**
	SVTS	10/31/03	1/4/04
	YBS	**12/25/03**	**4/04**
Valencia Reg	MatrxRev	11/5/03	1/04
Valencia Spn	Pulse	7/1/03	7/1/04
	SVTS	11/1/03	1/4/04
	Trex	9/15/03	9/12/04
Vancouver Imx	GC	6/1/03	12/31/03
	SpaceSta	4/19/02	4/18/04
	SVTS	11/14/03	1/4/04
Vancouver SW	JGWC	11/7/03	5/6/04
	TS	6/27/03	2/28/04
	Whales	8/1/03	12/31/03
	YBS	**12/25/03**	**4/04**
Vantaa	AR	2/6/03	2/6/04
	Bears	**9/1/03**	**11/3/04**
Victoria	AEK	11/16/03	2/29/04
	Bugs	**11/14/03**	**5/1/04**
	SU	10/16/03	2/1/04
	SVTS	11/28/03	1/4/04
	YBS	**12/25/03**	**4/04**
Vienna LFC	E3D	6/7/02	12/31/03
	India	**10/1/03**	**4/4/04**
	MatrxRev	11/5/03	1/04
	Pulse	9/12/03	
	SpaceSta	1/1/03	12/31/03
	SVTS	11/21/03	1/4/04
	Trex	6/26/03	6/26/04
Villahermosa	OO	10/4/03	3/3/04
Virginia Beach	SVTS	11/22/03	1/4/04
Warsaw IT	Galapago	7/12/02	
	MatrxRev	11/03	1/04
	MWH	5/1/03	12/31/03
	SpaceSta	9/1/02	9/30/04
	SVTS	11/28/03	1/4/04
Washington NASM	CV	3/10/03	3/05
	SpaceSta	4/17/02	
	TF	7/1/76	
Washington NMNH	Bugs	3/14/03	3/11/04
	Galapago	10/27/99	
	JGWC	10/10/03	4/9/04
	Pulse	**3/17/03**	**12/31/03**
	YBS	**12/25/03**	**4/04**
West Nyack Imx	Kilimanj	9/5/03	2/1/04
	MatrxRev	11/5/03	1/04
	SpaceSta	5/1/02	4/04
	SVTS	11/14/03	1/4/04
	YBS	**12/25/03**	**4/04**
Winnipeg Imx	Bears	6/27/03	1/1/04
	GN	**11/28/03**	**3/31/04**
	SVTS	11/14/03	1/4/04
	TS	9/10/03	1/9/04
Woodbridge FP	Alaska	10/24/03	12/24/03
	MatrxRev	11/5/03	1/04
	SpaceSta	4/26/02	4/05
Woodridge Cmk	**Alaska**	**10/24/03**	**12/24/03**
	Bugs	**9/12/03**	**1/3/04**
	HB	3/14/03	1/31/04
	India	**8/15/03**	**12/19/04**
	MatrxRev	11/5/03	1/04
	YBS	**12/25/03**	**4/04**
Wuerzburg	AlienAdv	8/9/02	12/31/03
	HaunCast	12/1/01	12/31/03
Xalapa	HB	12/1/02	12/31/03
	SE	6/23/03	12/1/03
Yellowstone	Bears	6/1/02	
Zion	ZC	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	nWP
AllAcces	All Access	2001		IMAX
Antarc	Antarctica	1991		MSI
Apollo13	Apollo 13: The IMAX Experience	2002		IMAX
AR	Adrenaline Rush	2002		GSF
ATSOT	Across the Sea of Time	1995	3D	SPC
BATB	Beauty and the Beast	2002		BVP
Bears	Bears	2001		NWF
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
Bugs	Bugs!	2003	3D	SKF
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC
CRA	Coral Reef Adventure	2003		MFF
CTPA	China: The Panda Adventure	2001		IMAX
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
E3Dcc	Enc. in the Third Dim. (ColorCode 3D)	2000		nWP
EMSH	Eruption of Mount St. Helens	1980		DCI
Everest	Everest	1998		MFF
Extreme	Extreme	1999		EP
FEOC	First Emperor of China	1989		BFI
FOK	Fires of Kuwait	1992		IMAX
Galapago	Galapagos	1999	3D	IMAX
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GF	Gold Fever	1999		SKF
GN	Great North	2000		BFI
GOTA	Ghosts of the Abyss	2003	3D	BVP
GP	Greatest Places	1998		SMM
HaunCast	Haunted Castle	2001	3D	nWP
HB	Human Body, The	2001		nWP
HCBTD	Hearst Castle: Building the Dream	1996		DCI
HH	Hidden Hawaii	1992		DCI
Horses	Horses: The Story of Equus	2002		IMAX
India	India: Kingdom of the Tiger	2002		NWF
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro: To The Roof of Africa	2002		HMNS
L&C	Lewis & Clark: Great Journey West	2002		DCI
L5	L5: First City in Space	1996	3D	IMAX
LOLL	Legend of Loch Lomond, The	2002		SKF
LS	Living Sea, The	1994		MFF
LW	Lost Worlds: Life in the Balance	2001		PCI
M3D	Misadventures in 3D	2003	3D	nWP
MatrxRev	Matrix Revolutions, The IMAX Exp.	2003		WB
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		BFI
MWH	Majestic White Horses, The	2001		MRF
OC	Our Country	2003		GSF
OM	Ocean Men	2001		nWP
OMATS	Old Man and the Sea, The	1999		PPB
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Pulse	Pulse: A Stomp Odyssey	2002		GSF
Roar	Roar: Lions of the Kalahari	2004		DCI
ROF	Ring of Fire	1991		SMM
S&R	Siegfried and Roy: The Magic Box	1999	3D	IMAX
SAA	Shackleton's Antarctic Adventure	2001		WGBH
SE	Special Effects	1996		IMAX
Sedona	Sedona: The Spirit of Wonder	1998		unk
Skydance	Skydance	2002		AC
SOA	Spirit of American	1999		unk
Solarmax	Solarmax	2000		MSI
SOSPl	SOS Planet	2002	3D	nWP
SpaceSta	Space Station	2002	3D	IMAX
SU	Straight Up: Helicopters in Action	2002		SKF
SVTS	Santa Vs. The Snowman	2002	3D	IMAX
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992		DCI
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TRF	Tropical Rain Forest	1992		SMM
TS	Top Speed	2003		MFF
UX	Ultimate X	2002		BVP
VOTDS	Volcanoes of the Deep Sea	2003		SLC
WAMnv	Water and Man (new ver.)	2000		XL
Whales	Whales	1996		DCI
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		NWF
YBS	Young Black Stallion	2003		BVP
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

December 2003 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
77	MatrxRev	13	E3D	6	VOTDS	3	TBAA	1	LOLL
75	SVTS	13	OO	5	AJ	3	TR	1	MWH
57	SpaceSta	12	Bears	5	MOF	2	AllAcces	1	OMATS
50	YBS	12	OW3D	5	OC	2	DIA	1	OnGuard
35	HB	10	Everest	5	TF	2	DIS	1	Ozarks
33	Bugs	10	Solarmax	4	Africa	2	MOTM	1	Roar
31	Pulse	9	ALBT	4	Antarc	2	OM	1	ROF
26	MOE	9	AlienAdv	4	Apollo13	2	TRF	1	S&R
21	SU	9	GC	4	CDS	2	WOC	1	Sedona
20	L&C	8	LW	4	Horses	1	Alamo	1	Skydance
19	HaunCast	7	AEK	3	ATSOT	1	BATB	1	SOA
18	CRA	7	Alaska	3	BP	1	Beavers	1	T90
17	JGWC	7	Dolphins	3	GOTA	1	EMSH	1	UX
17	TS	7	Galapago	3	IOTS	1	FEOC	1	WAMnv
16	Cyberwor	7	Whales	3	JIAC	1	FOK	1	Wolves
16	India	6	CTPA	3	Kilimanj	1	GF	1	Yell
16	SOSPl	6	CV	3	L5	1	GN	1	ZC
15	AR	6	Extreme	3	M3D	1	GP		
15	Trex	6	ITD	3	SE	1	HCBTD		
14	SAA	6	LS	3	T40	1	HH		

Directory of Organizations Mentioned in this Issue of LF Examiner

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www.oscars.org

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www.disney.go.com

California Science Center
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Los Angeles, CA 90037-1210 USA
Tel: 213-744-7400
Fax: 213-744-2034
www.casciencectr.org

Cedar Point Amusement Park
PO Box 5006
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www.cedarpoint.com

Celebration! Cinema IMAX Theater
200 E. Edgewood Blvd.
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Tel: 517-393-7468
www.celebrationcinema.com/theatres/cc_lansing/cc_lansing.html

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Tokyo, 104-8411 JAPAN
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Fax: +81-3-5551-8810

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
www.destinationcinema.com

Deutches Museum
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Fax: +49-89-21125-120
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Eastman Kodak Company
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Fax: +31-70-3524280
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Fax: 514-396-2227
www.cfg-gsc.com

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Evanston, IL 60201 USA
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www.giantscreensports.com

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Fax: 818-906-8008
www.machineagefilms.com

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Fax: 904-829-5707
www.megasystem.com

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www.mr-film.com

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www.mos.org

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NASCAR
1801 W International Speedway
Daytona Beach, FL 32114 USA
Tel: 386-253-0611
www.nascar.com

National Air and Space Museum
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www.nasm.si.edu/visit/imax/films.cfm

National Geographic Television and Film
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National Museum of Natural History
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National Science Foundation
4201 Wilson Blvd.
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www.nsf.gov

National Wildlife Productions **NWF**
11100 Wildlife Center Drive
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www.nwf.org/nwp

Nelson Madison Film **NMF**
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www.nelsonmadisonfilms.com

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Science Museum of Minnesota **SMM**
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www.foxmovies.com

Walden Media **WM**
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Fax: 310-887-1063
www.walden.com

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Burbank, CA 91521 USA
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www.skitothemax.com

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POSITIONS OPEN

Iwerks Theater Manager
Flint Riverquarium, Albany,GA

Iwerks theater manager sought for 2D and 3D system, 8/70 format, opening in June of 2004 at the Flint Riverquarium. The candidate will report to the executive director of the riverquarium. This $30,000,000 project, on the banks of the Flint River, in downtown Albany, GA, will include a 175,000-gallon reproduction of a blue hole spring, a changing exhibit hall for traditional natural history exhibits and living exhibits, education spaces, and an Iwerks theater housed in the Adventure Center Complex.

The successful candidate must have five years of progressive experience in a large-screen theater setting including work history as a projectionist and as a manager. The candidate will manage the theater's staff and budget in order to meet or exceed net operating income targets, while delivering superior film and guest services experiences at all times. The theater manager is responsible for supervision of full-time, part-time and volunteer theater staff. The manager will insure proper maintenance and upkeep of the theater area, concessions, the Iwerks projection booth, and office.

The manager will establish a budget with the approval of the executive director, work with survey information and a staff team to select films, negotiate contracts, assure quality control in both the operation and presentations in the Iwerks theater, direct the day-to-day operation of every aspect of the theater's business including public and private film showings, facility rentals, and special events.

Additionally, the manager will develop and manage a budget including monthly, weekly, and daily reports tracking theater performance, while working closely with marketing and public relations in the development and implementation of marketing/PR plans which complement both theater and riverquarium programs.

The manager will serve as projectionist as needed and serve as the Riverquarium's principal liaison with Iwerks during installation of equipment and thereafter.

Salary range $34,000 to $40,000 dependent on knowledge, skills, abilities, and experience.

Please send a letter and resume **by Jan. 31, 2004,** to:

Douglas R. Noble, Executive Director
Flint Riverquarium
PO Box 134
Albany, GA 31702

or fax to 229-639-2707.

POSITIONS SOUGHT

Theater Director/ Consultant & Senior IMAX Management

Ten years experience as a film industry professional. I am looking for a challenging position as a senior IMAX staff member, operating, maintaining, managing, or even building your IMAX theater. My responsibilities have included negotiating and executing contracts for construction, HVAC and related systems, film contracts, and budgets.

I'm proficient in the operation of many projection systems including IMAX 2D classic and 3D GUT projectors. Also Mark 1 and QTRU reel decks. Sonics DTAC and the PSE headsets including the glass washing machines. Iwerks 1570 projectors, AIS Maverick 1570 Projectors, Kinoton 35mm PK60-D projectors, Neumade lamphouses, Cine-Q automation, Big Sky 70mm and 35mm platters, rectifiers, DTS units, THX, multiplexers, phase checkers many other items which are summed up on my resume. Please contact John T. Moon II at: JohnatI-MAX@aol.com or call 702-648-2554

Experienced IMAX SR Projectionist

Experienced IMAX SR projectionist, 3-4 years maintaining and running 2D and 3D shows in a multiplex environment. Experienced in assembly of IMAX trailers and films (2D/3D). Experienced and self taught on most facets of the DTAC system, troubleshooting the system, and Sonics systems. Experience with rectifiers and exhaust fan systems.

Experienced on operation and troubleshooting of Hobart 3D (both North American and European) glass washing machines, inventory control on 3D glasses and maintaining records.

Experience on Showtime Laser and Intelligent light systems (cyberlight, techno-beams), Avolite and Azure 2000 board, some experience on Vari-Lites

Experience on 35mm projection unit (Bell X-1 manual). Assemble/disassemble of films/trailers. Experience on Dolby A units, basic knowledge of Dolby CP650 unit.

Trained as an audio engineer (graduate of Trebas Institute – Toronto), experience in staging, lighting, set construction, sound design and operations. Have worked at various live and theatrical venues.

Very pro-IMAX/LFF person. Totally dedicated to the industry. Marketing/promotional ideas abound. Willing to learn any IMAX system. Willing to work with any IMAX/LF film production, post-production, or other companies.

Very people-oriented. Enjoy telling people all about IMAX and the systems I have worked with. More than 12 years of combined experience.

Canadian resident, willing to re-locate.

Training/consultant assignments include Natick, MA, and Moscow, Russia.

Contact Bill Killough at imaxguy@sympatico.ca

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SHORTS

Matrix watch

After four weeks in IMAX theaters, ***The Matrix Revolutions: The IMAX Experience*** has grossed over US$8.7 million in 66 screens worldwide, while the 35mm version has taken in nearly $400 million in 3,500 theaters. Although the third film in the **Wachowski Brothers**' sci-fi trilogy didn't match the box-office performance (or critical acclaim) of its predecessor, ***The Matrix Reloaded***, which opened last May, the IMAX *Revolutions* fared better than its 35mm counterpart or the LF version of *Reloaded*.

On a per-theater basis the IMAX *Revolutions* took in an average of nearly $33,000 per week in the first four weeks, compared to an opening week average of $17,858 in North American conventional theaters, which fell to less than $1,500 in the fifth week.

Imax co-CEO **Richard Gelfond** was quoted in press reports as saying "These numbers seem to show that IMAX adds 'legs' to the run of a film."

Reloaded didn't open in IMAX theaters until about three weeks after the 35mm premiere, but even so did better on a per-engagement basis: an average of $16,330 per screen per week in the first four weeks. Domestically the 35mm *Reloaded* started at $33,683 per screen but by the time the IMAX version was in theaters, conventional theaters were averaging less than $4,100 a week. By the time *Revolutions* opened in November, IMAX screens were virtually the only theaters showing *Reloaded*, and had taken in an average of over $203,000 per screen in six months.

Parks wins Gordon Sawyer award

The **Academy of Motion Picture Arts and Sciences**® has voted to present the Gordon E. Sawyer Award to **Peter Parks** for his work in photomicrography. The award, an Oscar® statuette, is "presented to an individual in the motion picture industry whose technological contributions have brought credit to the industry." Parks is the 17th recipient since the prize was first given in 1981.

Parks, founder of **Image Quest 3-D Ltd.**, has received two previous technical Academy Awards: in 1981 for the OSF macrocosmic zoom, and in 1986 for a live aero-compositor for special-effects photography.

Most recently, Parks developed numerous specialized 3D camera and lens systems for ***Bugs!***, which is in the running for the documentary short subject category. (*See item below.*)

The Sawyer award will be presented at the Scientific and Technical Awards Dinner on Feb. 14 in Pasadena, CA.

Hierodula, one of the stars of Bugs!

Bugs! scurrying for Oscar nom

Bugs! is the only LF film this year to survive the first cut in either the documentary short (less than 40 minutes) or the documentary feature category for the Academy Awards®. The **Principal Large Format** production is in the former category, although it is not yet a nominee. After screenings for members of the documentary branch, nominations will be voted on in January and the nominees announced on Jan. 27, 2004. The awards ceremony will be held on Feb. 29 in Los Angeles.

Three-theater LF festival in Boston

The three IMAX theaters in the Boston area, at the **Museum of Science**, the **New England Aquarium**, and **Jordan's Furniture** in nearby Natick, are joining forces to hold an unprecedented 38-title LF film festival from Jan. 8 to Feb. 8, 2004. The idea came to the directors of the three theaters (**Cherie Rivers**, **Derek Threinen**, and **Nicholas Yates**, respectively) when they realized how many prints they had in their collections.

The museum's IMAX dome opened in 1987. The aquarium and Jordan's are newcomers, both having opened within the last two years. Since both are 3D, they had previously cooperated on simultaneous film launches, but according to Threinen, neither had found "the right fit" for a cooperative effort with the museum.

Faced with declining attendance, the three directors, their PR heads, and their projectionists met earlier this year to look for ways to raise the awareness of giant-screen films in the Boston metro area. They decided on a film festival scheduled in January, a typically slow time for all three, that would use their existing film libraries. Each would be able to show films it had not previously screened, and each would make a special contribution to the effort: the aquarium developed the Web site, the museum hosted a press event, and Jordan's will use its fleet of delivery truck to bicycle the prints between theaters. The organizations have brought their regular media partners on board, and will jointly buy radio advertising.

For the sake of simplicity, all shows will be ticketed individually at the theaters, but a coupon has been developed that all three will honor. Rivers says that combination tickets may be possible in future festivals.

Berlin hotels filling rapidly

The **Giant Screen Theater Association** is recommending that people planning to attend its Mid-Winter meeting and/or the **Euromax** Filmmakers' Symposium, both set for Berlin in February, make their hotel reservations soon. The two meetings will coincide with the Berlin Film Festival, and hotel rooms are reportedly getting scarce.

This will be the first time that the two

*(see **SHORTS** on page 13)*